Bloomsburg: Downtown Revitalization

a study and proposal

FOREWORD

Few things are more difficult to predict than the future of a community. Each generation must forge its own creative link with the past and relate to complex contemporary world events if a town is to prosper. One generation of disinvestment, of time, energy, ideas and money, and a community declines.

The present generation of leadership in Bloomsburg is aware of its role in this historic process. It is prepared to make its investment in the present.

Achieving a creative synthesis of culture, spiritual life, economic growth, and recreation requires a clearly conceived sense of common goals and purposes.

This study is directed to citizens who will share this process of investment.

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"The extent to which industrial and commercial pursuits have been developed in Bloomsburg, the character and efficiency of its local government; and the degree of interest manifested in public improvements, combine in establishing its claim as the most progressive town in the lower valley of the 'North Branch' of the Susquehanna."

J H Battle, ed
History of Columbia and Montour Counties, 1887

INTRODUCTION

Bloomsburg has a proud history. It is a center for commerce and industrial development. The Town remains vital. Like other central Pennsylvania communities, however, recent commercial growth has occurred outside the town, as highway strip development. While these developments benefit the region and generate important new jobs, they tend to lessen the importance of downtown Bloomsburg as a focus for regional commerce and human activity.

In the 19th century, towns were laid out around a commercial core, often symbolized by a monument or fountain. The size of that core, or downtown, depended on the population to be served and the regional dominance of the town. Central Susquehanna River towns – Bloomsburg, Danville, Berwick, Lewisburg, Milton, Sunbury – were self-reliant, similar in size and composition, and represented a total environment built around people's needs. They each had a long, commercially active Main Street. Buildings on Main Street were not simply places of business, but homes and offices, shops and meeting places.

These towns all had industries, mainly iron related, in the 19th century. All were connected to larger centers of commerce by the Pennsylvania Canal and later by numerous rail lines. Today, their proximity to Route 80 links them to a national highway network.

None of these towns, however, became a moderate-size city in the 20th century. In fact, in terms of land area, buildings, population, employment and services, they have not grown much since 1910. A few have experienced recent decline.

Because they were scaled to an earlier period, America's "main streets" became less important to a society that had moved to the suburbs and become increasingly dependent on the automobile. Improved roads allowed people to move more freely, to become more discretionary in their shopping habits. This movement came late to central Pennsylvania, but the impact was just the same.

Now, Americans have begun to examine the process by which their towns lost their central place and to develop strategies for downtown revitalization.

Bloomsburg has begun such a process.

This study is intended as a working document for the people who will help to shape the future.

HISTORY AND ARCHITECTURE

The observer standing on the Rupert Hills and looking up the valley of the northeast branch of the Susquehanna, beholds a scene spread out before him which rivals in quiet beauty the most famous landscapes in the country.*

Bloomsburg's built environment is the legacy of the interaction between its superb physical setting and its record of human occupation. Its architecture serves as a visual key to understanding fundamental historic developments: 1) the operation of the East Branch of the Pennsylvania Canal between 1831 and 1889, 2) the establishment of the Irondale and Bloom furnaces and their subsidiary industries, especially the railroads (six independent rail lines were established by the late 1880s), 3) the 1845 victory over Danville in a 45 year battle over the location of the county seat, 4) the passage of a legislative act creating the first and only town in Pennsylvania in 1870, and 5) the conversion of the Bloomsburg Literary Institute into a State Normal School in 1868.

Buildings and structures in Bloomsburg span a 150 year period and display a diversity of styles and functions. Virtually all styles are represented in residential, commercial, and institutional structures: Georgian, Federal, Italianate, Second Empire, Romanesque, Eclectic Victorian, Queen Anne, Colonial Revival, Neo-Classical Revival, Bungalow, and Art Deco. In addition, vernacular buildings that echo Georgian and Gothic prototypes are common. Bloomsburg's rich architecture proudly reflects the Town's history and constitutes a major resource.

The diversity of architecture is reflected in the character of the Town's people. The Town is a virtual melting pot. All social, economic, and cultural strata are represented, often in the same neighborhood. This homogeneity gives the Town a sense of cohesion that many older communities lack.

Main Street, more than any other, demonstrates the diversity of Bloomsburg architecture. Within an eleven block area most building types and styles can be found. The mixture of residential, institutional and commercial buildings is dramatized by the stylistic eclecticism that is so common in Bloomsburg. This eclecticism is not confined to differences between buildings but several styles may be evident on one building. As a consequence, there is no uniformity in the series of images generated by a walk through the downtown. The total effect, however, is a pleasing rhythm of styles, proportions, and materials. Also, for the most part, the buildings throughout the Town and on Main Street, in particular, exhibit an above average design quality and are well maintained. Indeed, Main Street is a microcosm of Bloomsburg's evolution from a mere crossroad and canal port to a regional center.

Bloomsburg was initially settled in 1772 by James McClure who moved from Lancaster County to become the Town's first white settler. He chose a tract of land named "Beauchamp," meaning beautiful field, that was the site of a Delaware Indian camping ground on the Great Warrior Path. "Beauchamp" and its surroundings afforded the earliest settlers, the McClures, Owens, Doans, Boones, Claytons, Coopers, and Kinneys abundant natural resources — fertile soil and iron ore, in particular.

Following the Revolutionary War, the area that comprises Columbia and Montour Counties was opened to settlement. English Quakers from Berks and Chester Counties and New Jersey were among the first to arrive in the Bloomsburg area. Germans from Berks, Lehigh and Northampton Counties followed. Roads that linked the County to Easton, Reading, and Philadelphia were gradually improved, encouraging more settlement and permitting the exchange of goods. In 1787, a road from Easton to Nescopec Falls opened the County to settlement from New Jersey. A year later the Reading Road was laid out from Catawissa to Ashland in Schuylkill County where it later connected with the Centre Turnpike from Reading to Northumberland. A second Reading road was opened through Roaring Creek Township in 1812.

Ludwig Eyer, a native of Northampton County, laid out the Town of Bloomsburg in 1802, four years after Bloom Township was erected. At the time, the Town consisted of three buildings — a Protestant Episcopal Church, a hotel belonging to John Chamberlain, and a deserted log house. The Town plot laid off by Ludwig Eyer extended from First to Third Street, and from West to East (Iron) Street, comprising thirty-two blocks of three lots each. In 1814, a year after Columbia County was created from Northumberland County, the Town had 13 buildings.

Former Synder family homestead, now the Dole Building on East Street.

For many, the home was the center of production

*J.H. Battle, ed. History of Columbia and Montour Counties, 1887

during the first quarter of the century However, Daniel Snyder opened a tannery in 1812 at the intersection of Main and Light Streets, and William Sloan began manufacturing wagons in 1816 Coopers made barrels for shipping whiskey on arks and rafts to Marietta and Havre de Grace on the Susquehanna. Downriver, arks were sold for their lumber along with cargoes of wheat, clover, seed, and whiskey

The construction of the North Branch of the Pennsylvania Canal ushered in a new era in the history of Bloomsburg It linked Bloomsburg to larger established communities in the east and brought the Industrial Revolution to the Susquehanna Valley Begun in 1826 and completed five years later, the canal generated a host of small manufacturing concerns. Expanding opportunities in business and farming led to an increase in population which in turn required the services of barbers, weavers, carpenters, blacksmiths, doctors, and lawyers The first newspaper, the *Bloomsburg Register*, and the growing number of travelers fostered the transmission and exchange of ideas and popular tastes. As the hardships and insecurities of frontier life abated, Georgian and Federal styles were adopted for new construction. The *History of Columbia and Montour Counties* noted that "in the size and appearance of the houses, there was a marked improvement over the first erected, many of which had been replaced by more substantial structures of brick and stone."

Today, the Town's earliest buildings on Main Street are wedged in among younger, more substantial buildings or concentrated at the fringes of the commercial core. Many of these were finer residences which have been converted to commercial use. Some of them date back to the 1820-1840 period when the growth of the town dictated replacement of original, primitive log dwellings. Alterations stemming from the conversion to commercial use or from the attempt to "keep up" with current styles have greatly reduced the integrity of some of these earlier buildings.

The Daniel Snyder homestead, at the southwest corner of East and Second Streets, dates from this period On first glance this historic residence appears to be a sadly altered Victorian structure since it has a peak, a fancy grouping of windows with stained glass panes, and a scalloped-shaped shingle wall covering. Clues to the real age of the building are its windows, six panes over six panes with straight lintels and sills, and four paired end chimneys. Other distinctly Federal buildings that retain more of their integrity are located at the northern end of East Street, on Third Street, and on Market Street. They have the same red brick facade and rigorous symmetry as the Snyder homestead.

Few of the original buildings in the Town are still

Main Street, circa 1910

Located in the midst of traffic, the fountain and statue provide a safe haven and an ideal vantage point to observe and discuss the bustle of the street.

extant, however. Fires, floods and the population expansion of the second half of the 19th century caused new building booms that displaced the remaining log buildings and most of the Georgian or Federal Style homes and modest commercial buildings.

Between 1840 and 1860, the construction of iron furnaces and the advent of the railroad accelerated economic and social development in the Town. Construction of the Irondale Furnace by the Bloomsburg Railroad and Iron Company in 1844 and the Bloom Furnace in 1852 contributed to the Town's growth and emerging regional status. They are no longer extant, but their economic and sociological ramifications are still evident. A social ordering became apparent in the discrepancies in size and details between small, plain houses built for workers and the more elaborate Italianate and Victorian styled dwellings and commercial buildings erected by members of the managerial class.

The Hess building, constructed around 1840, has Federal proportions, but its projecting eaves and brackets link it to the Italianate period Two more distinctly Italianate buildings with elongated windows with two over two panes and brackets are located at 120 and 146 East Main Street.

One of the most outstanding Italianate dwellings is the former Rev. D. J Waller/Dr. W M. Reber residence at the southeast corner of First and Market Streets. With its distinguished cupola, characteristic brackets, gracious verandah, and association with one of the Town's most illustrious figures, Rev. D. J. Waller, it compares favorably with other Italianate dwellings located on Third Street and Center Street. Many of the owners of these stately homes were successful businessmen who reaped handsome profits from the expanding opportunities generated by the influx of workers and capital for the iron industry.

The establishment of iron furnaces in Bloomsburg coincided with the removal of the county seat from Danville to Bloomsburg, an issue that had been hotly debated for over thirty years before its resolution in 1845. Citizens wasted no time in erecting a courthouse and a jail, buildings whose architecture forcefully communicates their important governmental role

The original courthouse was designed by architect Napoleon LeBrun and constructed by L. B. Cress and Company in the Greek Revival style utilizing locally made bricks. The building was later enlarged and redesigned in the Victorian Romanesque style. The original jail proved to be inadequate and was rebuilt. Constructed south of Main Street, on the corner of Seventh and Iron Streets, the jail's massive proportions, rusticated stone facade, tower and battlements admirably reflect its serious purpose.

Mineral wealth and Bloomsburg's new status as a county seat presaged the advent of the railroad in the 1850's. Between 1850 and 1890, six railroads served Bloomsburg, no small testament to the volume of traffic generated by the Town's booming manufacturing and

Italianate style residence on North Market Street once owned by Rev D. J. Waller

commercial activity.

The railroads could go almost as far in an hour as the canal packet or stagecoach could in a day. The first railroad in Columbia County, proposed by Christian Brobst as early as 1831, went from Catawissa to Tamaqua as a branch of the Philadelphia and Reading The Bloomsburg and Lackawanna Railroad, later the Delaware, Lackawanna and Western, was authorized in 1852. Originating in Scranton, the railroad was extended to Northumberland through Berwick, Bloomsburg, and Danville.

The Pennsylvania Railroad controlled the line that was originally known as the Wilkes-Barre and Pittston Railroad. Another line from Wilkes-Barre, the North and West Branch Railroad, ran along the southside of the Susquehanna to a point opposite Bloomsburg where it crossed a bridge and extended up Fishing Creek to Williamsport. It was later extended to Catawissa where it connected with the Sunbury, Hazelton and Wilkes-Barre Railroad, the name given the Wilkes-Barre and Pittston Railroad when it reorganized in 1872. In the 1880s, two more railroads were constructed the Bloomsburg and Sullivan, which ran from the Irondale Furnaces along Fishing Creek to the canal, and the Wilkes-Barre and Western Railroad, which ran north of Bloomsburg between Wilkes-Barre and Watsontown.

The Cummings Map of Columbia and Montour Counties, published in 1860, documents the effects of economic expansion and industrial growth on the landscape. The Irondale Furnace and the Bloom Furnace are located to the north and southwest of the Town, respectively. Port Noble, at the end of Market Street, is separated from the Town, but houses have been constructed as far south as Fourth Street. Main Street is heavily settled from west of Railroad Street to the Bloom Furnace along East Street, then called Main Street. First and Third Streets are both lined with dwellings, but Fourth Street, although projected, has not been opened up.

By 1870, the population of Bloomsburg had reached 3,341. About this time, State Senator Charles R. Buckalew secured passage of a special act making the boundaries of the new municipality identical to Bloom Township. As a result, Bloomsburg achieved the distinction of being the *only* incorporated Town in Pennsylvania, a distinction its architecture reflects and its citizenry view with special pride. An almost unanimous sentiment in favor of internal improvement was expressed during the first election. Roads were

graded, a fire company was incorporated, and a police service was established.

Iron remained the basic industry until the 1880s. Then, several factors precipitated a decline. The ore, not a particularly high quality, was being depleted along Montour Ridge. Simultaneously, the Bessemer Process was perfected and the locus of manufacturing activity shifted westward. High maintenance costs and the rapid growth of railroad technology undermined the economic feasibility of the canal at the same time. The canal was destroyed by a flood in 1889.

Following the Civil War, despite the decline of the iron industry, economic development continued. It was characterized by a consolidation of basic industries, the growth of financial, commercial and professional services and the expansion of wholesale and retail trade. The increasing availability of water, light, and heat, the growing population, and expanding transportation facilities fostered a diversified industrial base in the Town. By providing more than a thousand jobs, manufacturing sustained the mercantile and service sectors of the economy.

Among the most prominent enterprises that flourished around the turn of the century were the Bloomsburg Silk Mills, which employed 350 workers, the Bloomsburg Woolen Mills, owned by E. C. Caswell and Company, which employed about 60 workers, and the Fred Fear Malch Factory, which employed over 250 workers. The Magee Carpet Company, which grew out of a small Philadelphia plant operated by James Magee, began operations in Bloomsburg in 1890. At one time, most of the carpets used in carriages and automobiles came from Magee looms. The plant encompassed a full block in 1910 and employed over 650 workers.

The ramifications of the increased wealth and population in Bloomsburg were obvious. The owners and managers of manufacturing and business concerns provided the Town with services and amenities. They were the officers of banks and social organizations and influential in their churches. They were also instrumental in the decision to convert the Bloomsburg Literary Institute into a State Normal School.

The growing number of commercial and social

activities required construction of new buildings — buildings that provided, through their architecture, craftsmanship, and design quality, tangible evidence of the Town's vitality. Three story commercial buildings sprang up along Main Street. Bedecked with Italianate features — arched brick window heads, brackets, and ornate cornices — these buildings gave Main Street a uniform visual character until the Italianate style was supplanted by more current styles.

The buildings that today house Racusin's, Woolworth's, Sneidman's and Ritter's are conspicuous examples of the commercial Italianate style. All are brick and, except for Woolworth's, have enriched cornices. The Sneidman building features the intricate overlapping of bricks, called corbeling, along the roof line, while Ritter's and Racusin's have elaborate brackets and modillions. On all four buildings, the windows have been given special treatment. Arches with brick corbeling or keystones emphasize the windows which are usually taller than those on earlier Georgian or Federal buildings. The windows on the western side of the Woolworth building are especially ornate. They feature round panes called oculuses that give the windows a delicate appearance.

Modest one and two story, frontier-like, commercial buildings were constructed in addition to more substantial three story brick ones. The earliest are on the northside of Main Street, between Iron and Center Streets and display Italianate features, although later ones are plainer.

Even the workers' houses, sometimes clustered near the work site and sometimes lining the avenues and blocks to the south and northeast of town, were frequently enlivened with touches of gingerbread or simple brackets to relieve their stark uniformity.

The vitality of the community was most fittingly expressed in its public buildings. The courthouse was remodeled in 1890 in the Victorian Romanesque style, and the Town Hall, designed in a more eclectic version of the same style, was dedicated in the same year. Outstanding stone and brick churches were constructed in Gothic Revival and Romanesque Revival styles. St.

PUBLIC BUILDINGS

Upper left:
The Columbia County Courthouse was constructed in 1846 and enlarged and remodeled with Romanesque features in 1890.

The Town Hall, constructed in 1890, typifies the architectural vitality of Bloomsburg around the turn of the century

Lower right.
The County Jail's massive proportions, rusticated stone facade, tower and battlements fittingly reflect its serious purpose.

Paul's Protestant Episcopal Church, the Methodist Episcopal Church, and the Presbyterian Church are exemplary contributions to Bloomsburg's main thoroughfares The Normal School was graced with a variety of noteworthy buildings; the most prominent. Carver Hall, calls to mind the Georgian style and Independence Hall with its stately cupola and imposing setting.

Doctors, lawyers and prominent businessmen built Second Empire, Queen Anne, Eclectic Victorian, and Colonial Revival structures befitting their high social standing. The most notable residences line College Hill, Fifth Street, and Market Street and lend a sense of architectural grandeur to the Town. On all these streets, the dominant trend in architecture was toward eclecticism that reflected the builder's desire to blend Italianate, Queen Anne and Colonial Revival elements.

Commercial buildings exhibited the same kind of eclecticism and diversity as residential buildings. The most important and visually impressive eclectic commercial buildings were constructed during the heyday of Bloomsburg's prosperity from the 1870's through the 1920's. When the popularity of the Italianate style waned, Romanesque, Second Empire, Queen Anne, Neo-Classical and Art Deco features came into vogue. The Romanesque influence, typically an emphasis on semi-circular arched openings, can be seen in the Pursel and WCNR buildings, which still retain a strong Italianate influence, too.

Although the Second Empire style is infrequently encountered in Bloomsburg, examples can be found on First, Market and Main Streets in both residential and commercial buildings. The distinguishing feature of the Second Empire style is the mansard roof. Other characteristic features include classical details, arched and pedimented windows, arched double doors, and elongated first floor windows. On Main Street, the Old Exchange Hotel, now the Magee Hotel, the single hotel extant from the canal era, was originally an imposing Second Empire structure.

Most Queen Anne structures were constructed before the turn of the century. The Queen Anne style is most varied and rich. Towers, turrets, tall chimneys, porches, bays, colored glass panels in windows, and fishscale shingles were used on Queen Anne buildings. T. L. Gunton, known as the Monument Man, built a Queen Anne residence at 414 Market Street, and so did William S. Moyer, the wholesale druggist, at 320 Market Street. The Valley Auto building on Main Street is decidedly Queen Anne with its polychromatic facade and turret. Other Queen Anne features on the building are its finials which cap the turret and balconet and the cresting along the ridge of the roof.

Eclectic Victorian structures were popular, too, both before and shortly after the turn of the century. Outstanding structures include the former Frank Keller, Esq. residence at 42 East Fifth Street, the "Crescent" Building on Main Street, once owned by Frank Keller, W. H. Moore, and the Moyer Brothers, and the Caldwell Consistory.

The Keller residence boasts a tower capped with an onion-shaped dome, a unique Byzantine influence for Bloomsburg, windows with brick moldings, and a gracious verandah with a pedimented entrance way. The "Crescent" Building has Romanesque and Queen Anne stylistic elements incorporated into its design. The windows with semi-circular arched heads and the horizontal belt courses of sandstone are Romanesque features. The Queen Anne influence is evident in the highly embellished facade and cornice.

Eclectic Victorian residence at 42 East Fifth Street, once owned by Frank Keller, Esq.

The popularity of the Queen Anne style waned after 1890 and classical ornamentation began to replace gingerbread on residences. The result was a transitional period in which neither style could dominate. The Magee Mansion on First Street exhibits Queen Anne and Colonial Revival features. Although a prominent Queen Anne tower is present and the massing of the roof is irregular, a palladian window is located in a projecting bay that balances the tower and checks the spontaniety achieved by the Queen Anne features. The eclecticism of the building is evident in the tapering porch piers. Their decorative brick work and massive proportions are typical of the Bungalow style.

Bungalows were popular during the first decades of the twentieth century. Their low slung forms, textured surfaces and large front porches reflected the residents' concern for material comfort, as well as aesthetics. Bungalows suggest an aversion to the architectural frivolity of the Victorian era The Christian Science Society at 317 Market Street is a typical example of this style.

Commercial buildings constructed around 1900 are plain compared to Victorian structures. A number of commercial buildings have classical details — pediments, cornices with teeth-like modulations called dentils, and strict symmetry. The Columbia County Trust Company building, the only five story building in Bloomsburg, and the F. P Edwards building on the southside of Main Street between Jefferson Street and Murray Avenue contain classical elements.

The Morning Press building, like the Magee Mansion, represents a continuation of the eclectic tradition. Old pictures show that its facade, still beautiful and unique, though altered, featured an Italianate storefront. Wood panels and an elaborate hood over the door decorated the entranceway. The combination of linear and geometric forms, stylized foliage, and the three-story arched window grouping on the upper stories evoke the

Neo-Classical Revival mansion built by F.G York, manager and treasurer of the Bloomsburg Silk Mills.

Sullivanesque style in vogue between 1890 and 1920. The building projects both sturdiness and elegance. The differences in textures and materials between the monumental brick arch and the graceful wrought iron window grills gives the building a dynamic tension. The building also acts as a harbinger of the Art Deco style. The lintel-like band of cut stone incorporating a globe of the world is characteristic of the stylized decoration found on Art Deco buildings.

The Art Deco style combined simplicity of form and geometric motifs, usually cast in terra cotta or stone and embedded in the surface of the facade. The original Farmer's National Bank combines Neo-Classical and Art Deco features. The graceful swirls created by the eagle and floral motifs and the elegant gem-like modillions between the first and second floor windows are a sensitive counterpoint to the severity of the building's lines and materials.

No better example of the Neo-Classical Revival style can be found than the F. G. York's mansion on the east side of Market Street. Yorks, general manager and treasurer of the Bloomsburg Silk Mills, was a director of both First National and the Bloomsburg National Bank. The architecture of the residence, like that of the financial institutions he represented, commands respect simply because of its monumental proportions. The most outstanding feature of the residence is a two-tiered portico with Corinthian columns. The floor plan, palladian windows, quoins and dormers all hark back to the Georgian tradition.

The First National Bank building, which formerly stood on the southeast corner of Main and Market Streets where the First Eastern Bank is now located, was one of the Town's finest buildings. It matched in size, scale and materials the three buildings that continue to denote the importance of this intersection. The early twentieth century view of Main Street looking eastward depicts brick lined streets, diverging trolley tracks that emphasize the linear organization of commercial space on Main Street, the memorial statuary and the fountain. Ringed with benches, the fountain symbolized a different conception of the role of Main Street. The manner in which people congregated in the photograph reveals the important social function being served. Located in the midst of traffic, the fountain and statue provide a safe vantage point to observe and discuss the bustle on the street.

The photograph reveals an attention to detail and design that is not matched today. The arrangement of the bricks on the street, the embellished bench legs, the saw-tooth edged awnings, and the abundance of architectural embellishments convey a message about quality and function that need not be duplicated, but should be respected today.

The buildings that house Venditti's Travel, the House of Fabrics, and the Bell Telephone Store, more than any others, deserve recognition for their high visibility at the Town's center as well as for their architectural details and significance.

Despite inappropriate stone siding that obliterates the corbeled cornice and original brick facade, the House of Fabrics building, formerly the I. W. Hartman and Son's Store and, later, Heyman Brothers, features enough Italianate features to link it stylistically to the First National Bank building that once stood catercornered to it and other Italianate structures on Main Street.

The Pursel building has notable Romanesque features, as does the Venditti building, once owned by C. C. Peacock and L. N Moyer. The Venditti building contains a lively mixture of materials and styles — Queen Anne and Classical Revival, in addition to Romanesque. The massive proportions of the Pursel building are emphasized by the almost square windows on the second floor and the brick and stone facade. The facade of Venditti's, however, is lighter and more intriguing because of the absence of symmetry and the use of a variety of materials — multi-colored tiles, brick, stone, iron and wood A unique feature of this building is a two and one-half story residence wedged into an opening at the rear and connected to the main structure.

By 1920, the population figure was double that in 1870, and the town had expanded in all directions. The buildings constructed during the early twentieth century reflect the Town's prosperity and awareness of national architectural trends. The architecture of the period projects stability and confidence in the future, although the Town gradually ceased to generate the same degree of economic activity as in preceding years. The growth of Bloomsburg State College mitigated the effects of the Depression and ensuing economic and social changes did little to alter the character of the Town and Main Street, in particular.

Second Empire residence on South Market Street.

COMMERCIAL BUILDINGS

Queen Anne building with characteristic turret.

"Boom town" facade of post-Civil War commercial building

Former Farmers National Bank building, now the United Penn Bank.

The Town's position as a county seat makes it a natural shopping center for the entire region. With the production and processing of woolen and silk goods and the manufacture of carpets, Bloomsburg remains a textile manufacturing center, as well as a commercial center. Bloomsburg, appropriate to its name, is a leader in the cut flower industry. In addition, canning, printing and metal fabricating are important economic activities facilitated by Interstate 80. Bloomsburg Hospital and Bloomsburg State College provide additional employment opportunities, and the annual Fair attracts spectators from throughout the state.

Main Street continues to be a microcosm of the diversity and eclecticism of Bloomsburg's architecture. New construction, though not abundant, has added a new dimension to the streetscape. The contemporary emphasis on function has led to the construction of plain, one story buildings, such as Penney's, that are unrelated in size and materials to their historic counterparts, and the extensive remodeling of older buildings, using plastic and metals.

The most architecturally significant contemporary buildings, the First Eastern Bank and the Bloomsburg Bank, utilize materials similar to those of the buildings adjacent to them, although their scale is noticeably different from older buildings on Main Street.

Bloomsburg's architecture, significant because it represents an unusually dense collection of residential, social, religious and commercial buildings that display virtually every style popular between 1830 and the present, is a veritable template for tracing the growth and development of the Town and for appreciating the cultural and aesthetic values that give it its special character. That such a mixture exists is a true indicator of the energy that made Bloomsburg an architectural showplace.

CONCEPTS AND PLANNING

General Guidelines

The historic area of Bloomsburg will include the Central Business District. Presently, this area is suffering from problems of competition, obsolescence, accessibility, and inappropriate design for some contemporary commercial functions. The following goals have been proposed for the Central Business District.

1) create greater density in the CBD allowing commercial expansion.

2) improve the design and appearance of parking lots along Pine Avenue to attract regional shoppers.

3) develop rear entry commercial enterprise and facades in selected areas south of Main Street and create a surrounding mall environment.

4) increase the Town's visual attractiveness, especially in open spaces, walkways, and historic buildings.

5) stimulate new investment in terms of structural improvements, new construction in defined mini-mall areas, and overall beautification and redesign of municipal parking lots.

These planning considerations will include:

1) historic preservation or, in a more general sense, the conservation of the existing downtown buildings.

2) scale of revitalization: Bloomsburg must define the extent of downtown revitalization in terms of its perceived regional goals. The crucial issue is.

Does the Town seek an expanded role as a regional center for business, commerce, culture and entertainment and welcome greater downtown density to support these objectives?

Or does it anticipate a more modest downtown development process, one which recognizes the multiple commercial areas which have been established: small shopping plazas, extended strip commercial development, and the conversion of residential areas such as East Street? The downtown would become but one piece of this commercial "jigsaw."

Land Use

The existing pattern of land use in Bloomsburg consists of well defined areas for industry, housing, and commerce.

Industry is located for the most part along a narrow belt that parallels Sixth Street and the old railroad tracks. Business and commerce, traditionally concentraled along Main Street from West to East Street, is expanding along East Street where it joins highway strip development at Route 11, the Old Berwick Road A small shopping plaza is located near Market and Sixth Streets. The rest of the land is devoted primarily to residential use; older homes are maintained in reasonably good condition for their age. The western edge of Bloomsburg, narrowed by hilly terrain and Fishing Creek on the north, and by the Susquehanna River on the south, is mainly occupied by the Bloomsburg Fair Grounds. Bloomsburg State College, a land-mark since 1868, dominates the eastern fringe.

A large community park fronts the Susquehanna River on the southern edge of the town, while on the north, steep hills and a cemetery form a natural boundary.

The street pattern is a grid with major streets running east/west and minor streets running north/south Main Street provides the major town axis. At its eastern terminus is architecturally prominent Carver Hall. Westward is Market Square, an open space with Civil War memorial statuary providing a focal point and pivotal cross axis for Market Street, which runs southward to Town Park and the River Further west are prominent entrances to the Bloomsburg Fair.

The built up areas of Town accommodate high density uses of land, but in the commercial core they are presently underutilized. Nearly 30 per cent of third floor space is vacant. Offices are common on the first floor, a relatively low-yield commerical activity. However, banks and government offices have maintained a strong downtown presence.

Built up residential areas and other non-intense land uses restrict commerce to a five block area along Main Street. As a result, there are

- limited areas for parking
- few locations for new business and commercial expansion
- limited space to facilitate new construction or the expansion of existing buildings.

Because of the absence of available land, suburban and commercial development has occurred outside of Town, mainly to the west, eroding the importance of the downtown. Alternatively, through lack of planning and zoning, there have been inappropriate conversions of residences along East Street

There are areas for expansion if present land and building uses are reconsidered

1) the upper stories of downtown buildings have not been developed as a commercial allernative. Thus, while businesses continue to locate outside of Bloomsburg, second and third floor space remains empty on Main Slreet.

2) immediately behind Main Streel, adjacent to municipal parking areas, are sheds and outbuildings

Postcard view of Main Street, looking west, circa 1906.

BUILDING USE AND OCCUPANCY – FIRST FLOOR

RETAIL
RESTAURANT
COMMERCIAL / OFFICE
INSTITUTIONAL/GOVERNMENTAL
OFFICE
RESIDENTIAL
GARAGE

erected at an earlier period when space was not at a premium.

The issue which the Town must face is whether to encourage greater downtown density and economic vitality through effective zoning practices and investment or to accept the outward thrust of commercial activity with the consequences of a weakened downtown core.

Building Use and Occupancy

First floor commercial space is rarely available in downtown Bloomsburg.

There are presently more than 90 first-floor commercial outlets in the downtown. They represent an effective mix of retail services, including 10 women's clothing shops, four pharmacies, five shoe stores, three jewelry stores, three department stores, eight fast food outlets, and two major restaurants (See Appendix) With the exception of a general furniture store, virtually every retail line is represented in the downtown. Professional offices, not an optimum first floor use, represent less than 7% of this commercial space.

For the most part businesses have accommodated themselves to existing square footage by developing merchandizing and display techniques that conform to this space. These stores have grown up with "Main Street"; space has defined the store for the most part. With the exception of seven larger open-interior buildings — Woolworth's, Pursel's, Racusin's, Penney's, the House of Fabrics, Goodyear and the Salvation Army — downtown retail outlets have narrow fronts with limited rear extensions. Most of the smaller stores do not extend to the rear alleys, a characteristic feature of many older communities. They average 800-1400 square feet of interior floor space. In addition, several of the large commercial buildings were originally

BUILDING USE AND OCCUPANCY - SECOND FLOOR

RETAIL
RESTAURANT
COMMERCIAL OFFICE
INSTITUTIONAL/GOVERNMENTAL
OFFICE
RESIDENTIAL
GARAGE
VACANT

divided into a number of stores — the "Crescent" and Venditti buildings, for example.

Ninety percent of retail space in downtown Bloomsburg is less than 2,000 square feet, 75% less than 1,200, and 50% less than 800.

This imposes restraints on business expansion and defines the size, if not the nature, of retail activity. Clearly, the desire to be located on the Main Street is an overiding factor. The relatively restricted retail area also reinforces the need to create greater downtown density by creating mini-mall shopping environments behind Main Street and by designing pedestrian access to second floors.

The downtown commercial area could probably maintain the status quo — a form of "musical chairs" by which businesses move quickly to fill available space. But, without additional space for expansion and/or new construction downtown, Bloomsburg could not maintain itself as a regional commercial center. Already, strip developments along Route 11, toward Berwick on the east and Danville on the west, contain more square feet of retail space than downtown Bloomsburg, they also have a comparable retail employment base and, though the figures cannot be broken down by precise market area, presumably comparable sales figures.

There is no question that retail commercial activity is shifting to these locations. The decision by Crown-America not to construct a shopping center near the Mifflinville interchange does not alter this changing balance.

It is true that large, discount department stores, fast food chains, supermarkets, and other large-scaled businesses need the open space that such strip development affords. But experience elsewhere has shown that other businesses more compatible to a downtown environment often move outside of town in response to the shift in consumer shopping patterns. Presently, with no available space downtown, new businesses have no choice.

BUILDING USE AND OCCUPANCY - THIRD FLOOR & ABOVE

- RETAIL
- RESTAURANT
- COMMERCIAL OFFICE
- INSTITUTIONAL/GOVERNMENTAL
- OFFICE
- RESIDENTIAL
- GARAGE
- VACANT

Another problem created by the absence of downtown retail space is unusual commercial pressure along East Street; architecturally significant structures are being insensitively altered to accommodate retail uses

At the first floor level, retail use with related commercial activity predominates Limited residential use occurs at either end of the core area, notably on East Street and the two blocks of Main Street west of the town square. As the need for additional commercial space becomes more apparent, conversion from residential to business uses to intensify commercial activity should be considered.

There are almost no vacancies; the only ones indicated are sheds or out-buildings located in the parking area between Iron and Catherine Streets south of Main Street. These vacancies represent an underutilization of existing facilities and provide an opportunity for intensified land use.

At the second floor level, occupancies include a mixture of commercial, institutional and office space, and residential units, which are predominant. There is a significant amount of vacant space indicating existing facilities are underutilized. Additional office space and residential units should be added to provide full occupancy.

At the third floor level, there is a limited amount of commercial, office and institutional space. Residential use predominates as on the second floor. Vacancies are again significant, indicating underutilization and the potential for additional occupancy in existing facilities. At this level, residential use would be the most advantageous, giving the downtown a higher population density. The potential also exists for rear entry access which may be necessary as an additional or alternative access to meet building, fire and exit code requirements.

Historic Preservation

Historic preservation is an important element in downtown revitatlization, from an economic as well as a visual perspective.

Though not all buildings merit preservation, either through rehabilitation or restoration, downtown Bloomsburg and adjacent residential areas have a high proportion of significant structures worth preserving. These were identified in the section on History and Architecture.

Main Street is part of a proposed National Register Historic District that includes much of the Town's older built environment. In addition, a proposed Municipal Historic District under Pennsylvania Act 167 would include Main Street.

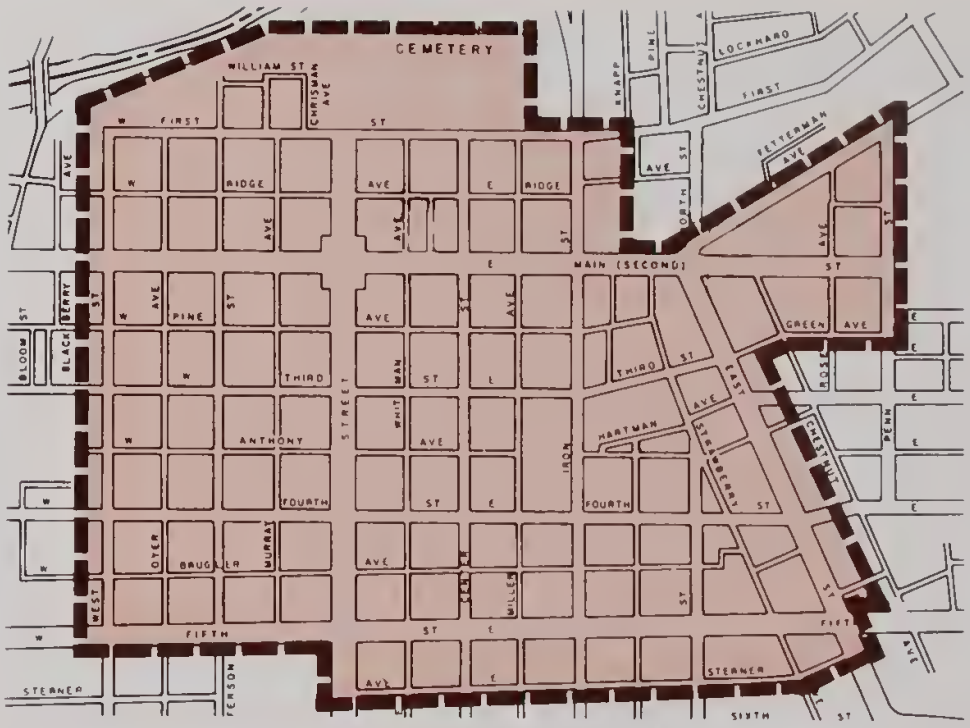
There are some sound economic reasons for the creation of a National Register Historic District. Inclusion in a National Register Historic District permits owners of commercial buildings to qualify for tax incentives under the Tax Reform Act of 1976 (Public Law 94-455), which has recently been extended through January 1, 1984.

These incentives for preservation and rehabilitation of historic structures were established by Section 2124 of the Act. Signed into law October 4, 1976, and extended by the 96th Congress in December of 1980, the Act amended the Federal Income Tax Code with provisions to:

1) stimulate preservation of historic commercial and income-producing structures by allowing favorable tax treatments for rehabilitations; and

2) discourage destruction of historic buildings by reducing tax incentives both for demolition of historic structures and for new construction on the site of demolished historic buildings.

These preservation provisions permit owners and qualified long-term lessees of certain depreciable commercial properties to amortize the costs of a rehabilitation over a five-year period, even if the expected life of the improvement exceeds five years. They also permit the costs of a substantially rehabilitated structure to be depreciated at an accelerated rate.



Proposed National Register Historic District and Municipal Historic District boundaries.

To qualify for the tax incentives, property owners of commercial buildings in National Register Districts must complete a two-part Historic Preservation Certification Application, which can be obtained from the Bureau of Historic Preservation in Harrisburg; and secure certification from the Secretary of the Interior regarding:

1) the historic character of the structure; and

2) the quality of the rehabilitation work performed on the structure.

A certified historic structure is any structure, subject to depreciation as defined by the Internal Revenue Code, which is:

1) listed individually in the National Register of Historic Places, or

2) located in a registered historic district and certified by the Secretary of the Interior as contributing to the historic significance to the district.

The Internal Revenue Code limits depreciation deductions to structures used in a trade or business or held for the production of income, such as commercial or residential rental properties.

If a property qualifies as a substantially rehabilitated historic property, the owner may elect to depreciate the property at an accelerated rate by depreciating the adjusted basis of the entire rehabilitated structure at a faster rate than he otherwise would be allowed to use. A substantially rehabilitated historic property is any certified historic structure for which the cost of certified rehabilitation exceeds either $5,000 or the adjusted basis of the property, whichever is greater.

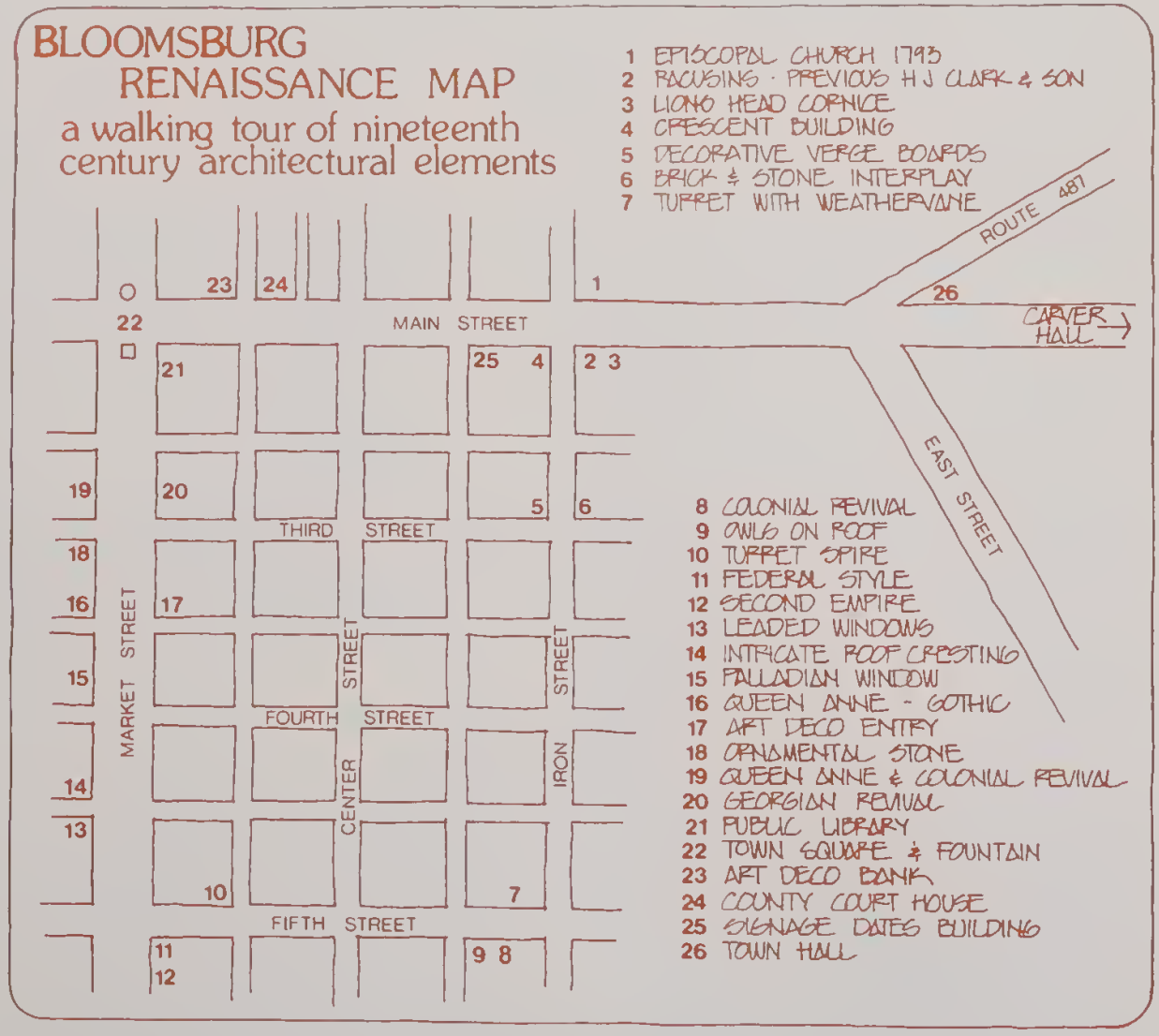
Thus, inclusion in a National Register Historic District provides owners of commercial buildings with *major* economic incentives for improving their buildings in accordance with the Secretary of the Interior's Standards. In addition, it provides an inducement for collective action. By working together to take full advantage of the Tax Reform Act, commercial building owners can have a profound effect on the appearance of the downtown and its long-term economic viability. Their assumption of a leading role in restoration and renovation activities can generate additional income for their buildings and for the community, while simultaneously providing Main Street with a fresh image.

A National Register Historic District has another important consequence for communities seeking to preserve their architecture. Federal or state funds cannot be used to raze or alter historic properties without environmental review and approval by the National Advisory Council on Historic Preservation.

An Historic District under Municipal Act 167 is a complementary designation to the National Register Historic District, but it provides no tax advantages. It has been a critical factor, however, in the preservation of older Pennsylvania communities. Property values have risen because people are confident that their communities will retain their essential character in the future.

Municipal Act 167 establishes a Board of Historic Architectural Review to set guidelines for the sensitive rehabilitation of older buildings. These guidelines can be crafted to reflect local attitudes and values toward historic buildings and are carried out by a panel of local citizens that must include a registered architect, a licensed realtor and the building inspector.

The proposed boundaries of both the National Register Historic and the Municipal Historic District, are the same in Bloomsburg



Downtown Buildings: Phase I

The Central Business District constitutes the commercial, social and institutional hub of the Town. Measured by the number of commercial establishments which line Main Street in a five block area from West to East Street, the downtown is healthy. But, when shoppers look upward at some of the large commercial buildings, they see unpointed brick, deteriorating wood and peeling paint; not enough income is generated to support proper maintenance and improvements. Some of the upper stories are unused shells. In many instances, apartment units have not been brought up to code standards; they are expensive to heat and maintain. The space is not designed for contemporary office and residential use. Redesigning and developing adaptive and more intensive uses for this space must occur before the downtown environment can be termed healthy These concerns must be addressed as Phase One of the downtown revitalization effort.

The demand for first floor commercial space is strong Rentals, now averaging from three to four dollars per square foot, are consistent with the purchase price of the building. Raising these rentals substantially could drive out many small merchants, the backbone of Main Street commerce. A better alternative is to intensify use and occupancy to gain increased income from the building's upper floors, primarily through residential and office use. Retail uses should also be considered.

Financing major improvements to apartment units above first floor commercial outlets is expensive. There are three basic alternatives to generate income from residential units in these commercial buildings:

1) create new units in structurally sound buildings that will attract middle-income tenants; both the improvements and rents will be dictated by private market forces;

2) create higher density use of existing rental or vacant spaces by attracting tenants such as students

"By attention to detail, by training the eye to see in detail, the man-made world starts to grow in interest and quality."

Gordon Cullen
Townscape, 1961

"Details and craftsmanship form a fascinating visual inventory of textures, colors, and intricate design."

Renaissance Slide Presentation

and dependents who may not object to higher density living which will permit more moderate per capita rents; and

3) conduct a program of apartment rehabilitation using community development funds coupled with rental subsidies for low- and moderate-income families and the elderly

The rehabilitation of existing buildings for dwelling units under Federal program guidelines will require strict adherence to building code standards. On the other hand, further deterioration of present housing would eventually erode the Central Business District, make Bloomsburg less attractive to business and industry, reduce the tax base, and lead to the deterioration and destruction of an irreplacable historic architecture

It is, therefore, important to continue to hold the present middle-income population by improving housing conditions. A "do nothing" policy, avoiding all but a minimum expenditure of public and private funds, is not a viable alternative for Bloomsburg

It is necessary for the town to supplement the limited means of families living on the upper stories of commercial structures in the Central Business District by taking action to stimulate housing rehabilitation and to remove environmental deficiencies. It would be futile to expect residents of the area to act without public leadership, the environmental problems go beyond individual apartment units.

Bloomsburg should adopt a clear policy to support the conservation and rehabilitation of historic commercial structures in the Central Business District. Such a policy should be rooted in the Town's historic architecture, and the scale, mass, texture, and colors established by significant buildings At present, much of this detailing is hidden under plastic and metal fronts and intrusive neon and plastic signs that were added from the 1940's to the present.

Mall Concept and Commercial Nodes: Phase II

Downtown Bloomsburg now consists of a five block area along Main Street. Only the fronts of buildings facing Main Street were designated for commercial activity. Commercial space is rarely available for expansion or to attract new business. Bloomsburg's Central Business District has remained stable, but it has not participated proportionately in regional growth That growth has largely occurred outside the town in the form of strip development along Route 11. The Town's total market share has therefore declined, although the downtown has remained the banking and institutional center of the region.

Increased downtown density is imperative if Bloomsburg is to reverse this trend. This means that more space must be found to accommodate new business or existing buildings must be converted from non-commercial to commercial use. Therefore, a Phase II development which addresses this need has been included as part of the overall downtown revitalization process

Greater density could be achieved by extending Main Street commercial development westward along Main Street and/or eastward along East Street But this expansion would encroach on residential properties and "string out" the shopping area even further. The distance from West Street to the intersection of East Street and Route 11 is almost one mile.

Density can also be achieved by creative infilling of open spaces behind Main Street

The most feasible options in view of existing land and building uses are to:

1) create attractive rear entrances for existing stores to improve the physical and visual environment and create a climate for investment;

2) construct new buildings on existing vacant space;

3) create rear access to second floors of some Main Street buildings to increase available space for office and commercial use;

4) provide rear entry walkups along the north side of Main Street where land slopes downward toward buildings; together with targeted razing and/or conversion of outbuildings; and

5) convert underutilized storage space in buildings fronting on rear alleys to commercial outlets.

A mini-mall area has been proposed at the rear of the block between Strawberry Avenue and Iron Street It would involve the following actions:

1) renovate the rear facades of present businesses and also create primary entrances for these businesses, infilling others as well for vehicular patrons;

2) improve the appearance of the parking lot through proper landscaping, lighting, parking and access design, and appropriate signage;

3) complete an interior "square" of shopping space by converting buildings south of Pine Avenue to commercial use and/or razing existing outbuildings to accommodate new construction; and

4) create an attractive pedestrian "entrance" to Main Street by improving alleyways that connect to parking areas.

The scale of this mini-mall would be consistent with existing one and two story rear facades. Infill buildings would maintain this scale in order to ensure compatibility with nearby residential areas, complementing rear facades and the general

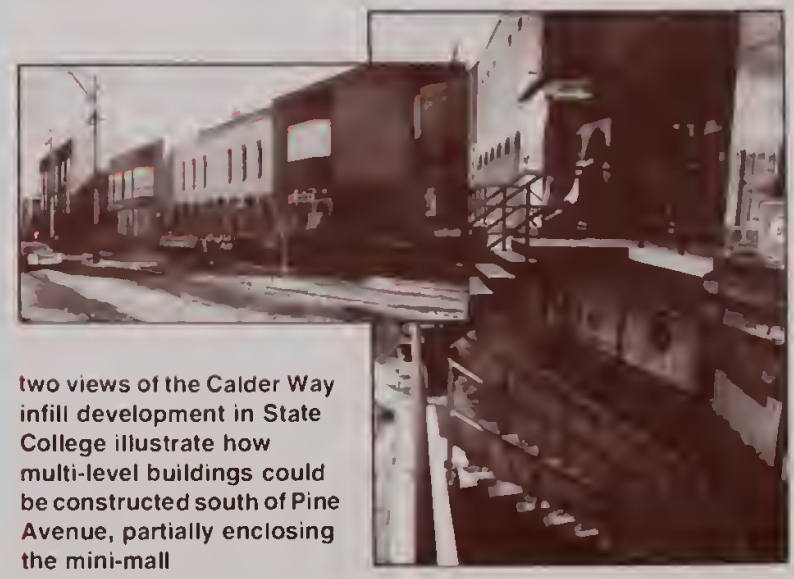
mall concept

EXISTING CONDITION

MALL LOCATION

PROPOSED REAR ELEVATION

LANDSCAPING DESIGN



two views of the Calder Way infill development in State College illustrate how multi-level buildings could be constructed south of Pine Avenue, partially enclosing the mini-mall

MALL DESIGN AND IMPROVEMENTS

SUGGESTED INFILL BUILDINGS

SUGGESTED IMPROVEMENTS EXISTING BUILDINGS

LIGHTED AREAS

PLANTATION

MARKET RESTORATION

PAVING RESTORATION

appearance of Main Street.

A second mini-mall could be created at the rear of Main Street from Market to Jefferson Street. This would involve a zoning change, from residential to commercial, along Jefferson and Third Streets. However, it is important to establish stringent review guidelines to monitor such a process; the conversion of residences to commercial use must be sensitively achieved The Municipal Historic District, which is being proposed for the area, would set up specific guidelines for conversion.

Such a project would require additional parking space, already in short supply near the downtown. (See Parking and Access).

There is other space for commercial expansion outside the downtown that would not contribute to strip development. It involves the conversion of older vacant or underutilized industrial and warehouse buildings. Several buildings must be located in proximity to one another to establish a "node" for commercial activity. Thus, public and private improvements needed to develop the site — parking, lighting, landscaping — can be coordinated and focused about that "node." Two large older brick buildings, now vacant, create such a node at Fifth and Center Streets.

Buildings with existing large spaces can be converted, often at less cost than buildings with many existing interior walls, to wholesale and retail uses requiring such large open spaces A series of factory outlets would be appropriate to this type of space requirement, as would fabric centers, farmers' markets, or food co-ops. Residential units could be considered for upper story spaces.

PARKING AND ACCESS

"Very few parking lots or garages existed prior to 1920. Until that time, mass transit provided conveyance to most work and shopping destinations downtown. The few who could afford a horse-drawn carriage or motor car shared the limited amount of curb parking spaces.

Parking garages first became numerous during the 1920s. These early garages were located in the central business district (CBD) and were mostly patronized by the wealthy in order to keep their cars out of the sun to preserve the oil paint finishes. Facilities for the sale of gasoline, and services such as lubrication, washing, and mechanical repair, were a significant feature of these early garages.

The Great Depression, followed by World War II, brought further development of garages practically to a halt. This period, however, did witness a tremendous proliferation of downtown parking lots due to a collapse of land values, hence cheaper parking rates on lots. Enamel automobile finishes were introduced largely eliminating the deterioration of cars parked in the open. This same period also witnessed the development of the first significant shopping centers with their associated surface parking.

The next boom in garage construction occurred from 1945 to 1965. Most garages built during this period were associated with large downtown department stores to accommodate customers. . .

During this period, the 'bigger is better' syndrome became popular, with the result that many American made cars increased in length from 16 feet to 19 feet or more, in width from 6 feet to 6 feet 8 inches. Thus the capacity of many early garages was reduced 30 to 50 percent. . .

A most significant innovation occurred in the mid 1950s with the introduction of customer self-parking garages. From the mid-1960s to the present, there has been a proliferation of garage development serving special types of parking demand generators."

George A Devlin
The Dimensions of Parking, 1979

Parking has been a consistent concern in downtown Bloomsburg, particularly of merchant groups who feel that a shortage of parking reduces retail sales potential.

Parking Spaces: The parking survey completed by Parking Unlimited in 1976 found high utilization of curb spaces and lots immediately adjacent to the downtown Central Business District. Average daily use ranged from 75% to 96% and Friday evening use 65% to 96%. (However, the survey did not identify the number of downtown employees using these lots. An informal survey conducted by the meter attendant indicated that as many as 40% of the cars in some lots belong to employees.) The total utilization of downtown parking spaces maintained by the town is 82% on an average day, and 87% on a Friday night.

Parking Unlimited recommends a 60% average utilization; at 82% utilization, they point out that it is unlikely that motorists will be able to find a convenient place close to their destination. This assessment was borne out in shopper interviews

The Town of Bloomsburg has moved to acquire additional parking space through the acquistion of several properties. These spaces are more distant from the Central Business District and are intended primarily for employee parking This action should reduce occupancy levels in lots along Pine Avenue.

The parking deficiency noted in the survey, 147 spaces, could be partially made up by the proposed new lots. But a need for additional parking still exists near the downtown. The lack of adequate parking could become even more acute if greater commercial density is achieved in this area Such a decision might dictate the construction of a multi-story parking garage functionally linked with the rear of retail establishments and providing a basis for joint financial leveraging

For the service or convenience shopper accustomed to shopping in downtown Bloomsburg, the simple reality of a space to park is sufficient However, the discretionary shopper has many shopping alternatives: regional malls, strip commercial development, or nearby towns, and is often guided by the total shopping experience of which parking is only a part. The Parking

Unlimited survey found that 70% of those using municipal parking facilities were from outside the community. Most of these shoppers said they had also visited nearby towns and regional shopping malls in the same day. The present parking areas are barren of any amenities; drivers do not think of themselves as pedestrians until they reach a specific store on Main Street. As shopping becomes more equated with social/entertainment functions and interesting aesthetic environments, towns and shopping malls which cater to those interests will gain more of the discretionary traffic.

The parking lots along Pine Avenue are basically flat spaces that have no specific identity other than their functional use. They can be improved, however, by adding amenities such as plantings, accent paving, lighting, signage, and painting as well as continuing maintenance to adjoining buildings or structures. These improvements can make a significant difference in the visual appearance of a parking area.

The edges of parking areas should be analyzed. Edges in many instances are rear facades of buildings, unimproved macadam or amesite aprons at the rear of buildings, open yards and houses, barns and warehouses. These physical conditions now present discordant elements inhibiting any sense of place or thematic commercial unity. An integrated design scheme for the Pine Avenue complex of parking lots is needed.

A number of mall concept ideas have been articulated for the areas along Pine Avenue, particularly the enclosed area behind Sneidman's Jewelry and Hess's Tavern. The mall concept can be an important means of upgrading existing parking areas. For example, it can:

1) create for the driver the feeling of arrival in an active, interesting shopping environment, a sense of place around which commercial activity is clustered;

2) create attractive rear entrances for businesses now fronting only on Main Street; and

3) create additional businesses and entrances to upper story living units.

A redesigned rear entry and facade becomes another part of a total commercial streetscape environment.

Postcard view of Main Street, circa 1948

Landscape treatment can transform inactive space into an interesting walkway; trees and other plantings, paving details, lighting and other public amenities can be directly linked to attractive rear entrances. In addition, narrow streets and alleyways leading to the street, which are now drab, unlighted spaces, could become inviting corridors to Main Street. Appropriate signage and lighting would help as would painting and improved maintenance on the sides of buildings.

One desirable feature would be a continuous landscaped pedestrian walkway at the rear of stores on the south side of Main Street from East Street to the Hotel Magee. In some instances, such a walkway may cut through existing buildings or be directed around them. This would provide the pedestrian with easy access to rear entrances and intermittent alleyways leading to Main Street.

Lighting is an important design consideration. A lighting theme can be developed to link and illuminate pedestrian walkways, highlight rear facades, plantings, and signage as well as to light parking areas. The need to create an interesting visual environment for evening shopping is obvious. Increased evening hours are one means of capturing additional consumer dollars now going to the malls. Lighting also enhances those activities that are often open at night and attract downtown traffic: theaters, restaurants, fast food, specialty shops.

Parking Ramp: The issue of increased downtown density must be addressed before planned and coordinated investment in the Central Business District can occur. At present, there are virtually no vacant stores along Main Street. That is a healthy sign. But conversely, there are few openings for expansion along the Main Street. Merchants who want to locate here have to go elsewhere, often to expanding strip commercial developments outside of Town or to less desirable locations in Town. There has been a piecemeal erosion of residential structures, particularly along East Street, as a result of the need for commercial expansion near the downtown. This process has created its own form of "strip development" within the Town limits. It would make better sense to concentrate this process in an organized way within the Central Business District.

Commercial expansion can involve the conversion or replacement of existing residences and out buildings to the south of Pine Avenue, and the construction of new, two story connected buildings for offices and shops. The compact row of commercial buildings along Calder Way in State College is a good example to follow. (See page 19).

This greater downtown density cannot be created, however, without increased parking facilities. Given the limited downtown space, some form of vertical expansion for parking should be considered. A one level ramp behind Penney's appears to be the most appropriate long range alternative. A parking ramp was proposed for this general area by Parking Unlimited in

PARKING AND ACCESS

VEHICULAR ACCESS & PARKING ..... PEDESTRIAN ACCESS

the 1976 survey. It has not been implemented. It should be reconsidered when the mall concept and increased downtown density become planning priorities.

The financial proposal for such a structure described in the Parking Unlimied survey is sound, though costs have naturally escalated. However, the long term life of the structure would provide consistent revenue to pay for parking improvements elsewhere.

The ramp would also create a rear level entry for buildings in the block between Miller and Iron Streets, permitting conversion to commercial use. This is another means of increasing downtown density. Whether a ramp is constructed or not, some creative solutions to parking lot management and design are needed.

Validated and Paid Parking: There has been much debate over validated parking. As the major beneficiary of improved parking facilities downtown, the merchants, storeowners, and other commercial tenants should help pay for parking improvements. The validated parking program makes this possible by passing along the cost of parking from the consumer to the merchant. It appears justified on two counts: 1) the consumer is attracted by the prospect of free parking which should increase downtown business, and 2) the improvement is of direct benefit to the merchant.

It is difficult to use a validated program, however, without a paid attendant who can validate the ticket or monitor the meter. Not all merchants would have to participate in the validation program if there are metered slots, but, without broad participation, it it difficult to pay the cost of the attendant.

Free Parking: Free parking has worked in larger towns such as Glens Falls, New York, but it has required a high level of cooperation among merchants and employees who are tempted to park near their work place. Residents of apartment units in the downtown must also park elsewhere. Another problem is that municipal parking revenues cease, precluding the use of generated revenues to fund future parking improvements. One alternative is to charge merchants, storeowners, and commercial tenants an annual fee based on business volume to offset the loss in meter revenue. This becomes another form of validated parking without the attendant; policing of the area would

be required, however, and should be built into the fee structure. Free parking, while attractive to both merchant and shopper, would also increase the demand for parking space already limited in the downtown area.

Bicycle Parking: Bloomsburg does not appear on the surface to be a bicycle oriented town. At present there are few provisions for parking bicycles in lots or along sidewalks. Few bicycles are seen downtown; even students rarely use them. However, at Town Park bicycles are very much in evidence. It is inappropriate to think that a common mode of transport in one area of town should be unpopular in another. Quite simply, bicycle travel has not been encouraged in the downtown, either by providing parking stalls, bicycle lanes, or directional signs and posters. Yet bicycles could become an active part of downtown activity. Parking stalls and designated riding areas represent a small expenditure, yet they would conserve parking space and lend convenience, activity, and intimacy to the downtown shopping experience.

Signage: For the local motorist accustomed to downtown Bloomsburg, locating a parking space is not too difficult. For the new or occasional shopper, the parking areas are not easily identifiable. There are few signs to direct the motorist to a specific parking area and no defined shopping areas to select or identify with.

Since motorists enter the Central Business District primarily from East Street, North Iron Street and West Main Street, appropriate signage should be placed at the edges of the business district to direct shoppers to lots. Each lot should contain:

1) a location map indicating the placement of the lot in relation to the business district and access routes to Main Street,

2) a sign directing the driver to alternative lots if spaces are filled, and

3) a sign containing suitably scaled, smaller signs for businesses within easy walking distance of the lot.

In the parking areas, interior courtyards and plantings can be integrated with maps and graphics.

At least one alleyway leading to Main Street should be restricted to pedestrian traffic and landscaped.

main street:

STREETSCAPE

The street environment is part of the total community fabric, a complex of spaces, physical elements and human activities. Just as a mall concentrates attention on enclosed interior public space, the 19th century main street makes an exterior design statement. The physical character of the street consists of a background created by buildings and their details, as well as other objects on the street and their relationships to one another.

The streetscape has a rhythmic framework created by the repetitious modulation of buildings, often sharing a common roof line and compatible building materials, interrupted at intervals by cross street spaces. The relative widths and heights of individual buildings, the horizontal and vertical divisions of building facades, the modulation of storefront and window openings, and the architectural details and embellishments such as signs, cornices and moldings, establish scale and proportion and give richness and texture to the whole.

The width of the street establishes another spatial relationship, one felt by the pedestrian or driver as he experiences the long vista of Main Street. In Bloomsburg, the feeling is one of relative openness which needs commercial vitality to establish a sense of intimacy and action.

Building facades create the most important visual impression of the street. Local architects and craftsmen used the facade to express their skills and people's pride in the downtown. They took the most utilitarian buildings, square or rectangular, two or three stories in height, and added an exciting visual dimension to the facade that people looked at every day. Townspeople used flags to ornament buildings and mark special occasions — another expression of pride in the downtown as well as patriotism.

Ritter Building

- *Consider adding storefront and apartment entries compatible with original architecture*
- *Remove air conditioner unit and transom cover material*
- *Remove projecting lighted sign and all other extraneous, non-original hardware*
- *Clean and repoint masonry*
- *Refurbish and maintain existing window sash*
- *Add storm windows that maintain existing window profiles and are mounted in painted metal or wood frames*
- *Recondition and maintain original cornice*
- *Paint brick wall surfaces dominant color; window hoods, sash, trim, and cornice in contrasting color*
- *Provide integral signage*

Williams Building

- *Consider rehabilitating storefronts by removing modern, oversized signage*
- *Remove second floor signage and other extraneous and non-original hardware from the facade*
- *Maintain and restore original hardware*
- *Maintain, refurbish and restore window sash, brackets and cornice*
- *Mount storm windows, if added, in painted metal or wooden frames that conform to existing window profiles*
- *Clean and repoint masonry*
- *Paint masonry walls in background color and window hoods, sash, trim, brackets and cornice in contrasting color*

Crescent Building

- *Consider altering storefront to relate to the original architecture*
- *Remove projecting, lighted signs and other extraneous, non-original hardware from the facade*
- *Restore and repaint iron balcony, handrailings and ornate pressed metal cornice*
- *Clean and preserve terra cotta inserts*
- *Preserve and maintain gold-leafed painted window signs*
- *Clean and repoint all masonry*
- *Provide scheduled maintenance program for continuing preservation*

Existing Conditions

12 13 14 15 16

28 29 30 31 32 33

45 46 47 48 49 50 51

58 59 60 61

62 63 64 65 66 67

Storefront and Building Improvement Recommendations

NORTHSIDE WEST MAIN STREET FROM JEFFERSON STREET TO CENTER STREET

Code	*Business/Building/Location*	*Recommendations*
1	Al's Cafe, Charlie's Pizza/ Beers Building 157-159 West Main Street	— clean building — restore band cornice — renovate storefronts to be more in keeping with upper floors and each other
2	Lutz Agency/Beers Building 153 West Main Street	— renovate by restoring symmetry to the facade — replace signage and siding
3	Apartments/Beers Building 145 West Main Street	— replace siding on west wing with clapboards — clean and maintain in present form
4	Beers Electric Co./Beers Building 141-143 West Main Street	— remove panels — scale down signage
5	Apartments/Beers Building 137 West Main Street	— maintain in present form
6	Apartments/Beers Building 131 West Main Steet	— maintain in present form
7	WCNR/Columbia Montour Broadcasting Co. Building 125 West Main Street	— reconstruct original band cornice — renovate storefront utilizing Italianate rather than colonial motifs
8	Ent Coffee Shop and Restaurant/	— reconstruct cornice above restaurant
9	Ent Building 115-117 West Main Street	— remove infill under windows — remove hanging sign — renovate first floors in keeping with upper stories
10	Vacant Storefront (former Morning Press Building)/Ent Building 113 West Main Street	— remove plastic panels and permastone infill under windows — restore original Italianate facade
11	WHLM House of Fabrics/Magee Building 101 West Main Street	— remove permastone siding and metal signage panels — restore cornices and storefront — replace signage
12	Bell of PA/Pursel Building Market Square	— remove pent roof — restore cornice and storefront to original condition
13	Thrift Store/Salvation Army Building 49 West Main Street	— scale down signage — improve window displays — choose paint to blend with neighboring buildings
14	United Penn Bank (former Farmer's National Bank)/ 37 West Main Street	— maintain in present excellent condition
15	Columbia County Courthouse	— maintain in present form
16	Bloomsburg Bank Columbia Trust 11 West Main Street	— maintain in present form

NORTHSIDE EAST MAIN STREET FROM CENTER STREET TO COLLEGE HILL

17	Eudora's Corset Shop (former Columbia County Trust Company Building) 1 East Main Street	— remove obstructing panels — unblock windows above signage to provide natural light
18	Finn's Newsland, Moyer Pharmacy/ Bernine Corporation Building 5-9 East Main Street	— remove hanging sign — remove metal signage panels — reconstruct band cornice — replace signage
19	First Federal Savings & Loan 11 East Main Street	— remove hanging sign — scale down signage
20	Keller's, Reilly's, Good as Gold/ Keller Building 21-25 East Main Street	— renovate storefronts so that doors and windows are compatible with each other and upper story — place corner boards on sides of building — reconstruct band cornice above storefronts — remove siding and expose windows
21	Lalley & Little Law Offices/ Hummel Building 29-31 East Main Street	— remove pent roof and renovate using horizontal siding — replace picture window and contemporary door with two windows similar to those on second floor and a wood panel door
22	Seasonal Fashions/Cressler Building 33-37 East Main Street	— restore bracketed band cornice on west side — use wood frame door on east side — scale down signage on both sides
23	Capital Theatre/Martro Theatres, Inc. 45 East Main Street	— clean building — repair and maintain signage and marquee

Code	Business/Building Location	Recommendations
24	Al's Men's Shop/Lenzini Building 49-51 East Main Street	— replace metal awnings on second floor with cloth awnings to match those on storefront — remove metal infill below store windows and replace with wood — replace synthetic siding with clapboard siding — remove hanging sign
25	The Record and Jeanswear Company Brower Building 55 East Main Street	— remove shingle siding — restore original first floor facade
26	The Studio Shop/Keller Building 59 East Main Street	— remove air conditioner that disrupts window design
27	Sherwin Williams/Sorce Building 63 East Main Street	— replace siding with clapboard siding — remove signage panel — replace storefront cornice — replace sign with one of suitable scale
28	St. Paul's Episcopal Church	— maintain in present form
29	St. Paul's Episcopal Church Rectory	— maintain in present form
30	New Sensations/St. Paul's Episcopal Church 143 East Main Street	— make any necessary repairs — maintain in present form
31	Cole's Hardware/Baker Building 149 East Main Street	— renovate storefront in harmony with upper stories — replace glass door with wood frame door — remove obstructions from band cornice
32	Mobil Gas Station	— alter facade to blend with others — landscape lot
33	Town Hall	— maintain in present form

SOUTHSIDE EAST MAIN STREET FROM
CATHERINE STREET TO CENTER STREET

Code	Business/Building Location	Recommendations
34	Look-See, the Texas Johnson Building 142-144 East Main Street	— scale down signage to size of panels delineated by colored bricks
35	Neil C. Barnes, Clocksmith, Waffle Grille, Taormina Shoes Johnson Building 138-140 East Main Street	— remove siding; evaluate to determine replacement — remove hanging sign
36	Sal's Place/Coleman Building 134-136 East Main Street	— replace siding — remove metal panel and brick infill under windows — renovate storefront, respecting symmetry of building
37	Sneidman Jewelry/Bowman Building 128-130 East Main Street	— replace awning so it does not block door, if not original — remove hanging sign — paint brick infill under window — highlight brick cornice and hood molds with accent color — clean building
38	Bloomsburg Floral Center Beyer Building 122-124 East Main Street	— maintain in present form
39	Yeager Optical, Coleman Assoc./ Campbell Building 120-126 East Main Street	— reconstruct wood cornice with brackets — remove pent roof — renovate storefront with full-length windows and wood frame door
40	Hess's Tavern, Painted Pony Saloon/Hess Building 116-118 East Main Street	— restore symmetry by inserting two windows underneath second floor windows between doors — remove Colonial features and replace them with Italianate ones
41	Ritter Office Supplies/Ritter Building 112 East Main Street	— remove plastic panels — expose pilaster strips on sides of building — cover unsightly vent
42	Racusin's/Williams Building 102-108 East Main Street	— remove all panels — reconstruct or expose first floor cornice using roof cornice as a model — renovate storefronts in keeping with upper floors and Italianate style
43	Eppley's Pharmacy, Singer, Endicott Johnson Shoes/Shuman, Robbins, Hock Building 56-64 East Main Street	— clean, repaint trim — remove inappropriate signage and panels — replace balcony on west side — restore/renovate storefronts to be compatible with each other and the upper floors
44	J. C. Penney Co./Robbins Building 50-54 East Main Street	— maintain in present form

Code	*Business/Building/Location*	*Recommendations*
45	J S Raub/JA-VA Inc. Building 38-40 East Main Street	— clean brick, paint trim — replace sash windows on second floor — remove signage panels — renovate storefront — reconstruct band cornice — remove third floor extension, if possible
46	Rea & Derick, Photo Services/ Lowenberg Building 34-36 East Main Street	— clean brick, paint trim — remove hanging sign — improve window display
47	The Dixie Shop, Hurr's Dairy/ complement each other	— renovate to make building materials
48	Ball Buildings 24-26 East Main Street	— reconstruct boom town roofline
49	Rite Aid/Robbins-Holman Building 22 East Main Street	— paint — improve signage — improve window display
50	Lee-Pat's, Sharping Shoes/ Titman Building 16-20 East Main Street	— improve signage — renovate first floor facades using wood or stone infill under windows
51	Woolworth's/Robbins, Stiteler and Sidler Building 2-14 East Main Street	— reconstruct band cornice — clean or repaint bricks, accenting window trim — improve window displays

SOUTHSIDE WEST MAIN STREET FROM
CENTER STREET TO JEFFERSON STREET

52	Glick's, Walker's, Miller's, Little Shop/Magee Building 6-18 West Main Street	— maintain in present form
53	Magee Hotel and Restaurant/ Magee Building 20 West Main Street	— remove air conditioners and hanging signs — replace bay window with one identical to window on opposite side of door — retain Art Deco sign
54	Sears/Magee Building 24 West Main Street	— clean and hang drapes properly — remove hanging sign — restore painted signage on side of building
55	Vacant Storefront/ Kitchen Building 34-36 West Main Street	— remove pent roof — reconstruct first floor cornice — renovate storefront by replacing picture window with sash windows — repair and paint windows and facade using two colors
56	Book Shelf/Evans Building 38-42 West Main Street	— remove air conditioner — remove shading so windows are appropriate size
57	First Eastern Bank	— maintain in present form
58	Venditti Travel, Bloom Floor and Wall/Venditti-Girton Building 100-108 West Main Street	— clean and paint — scale down signage — redesign Bloom Brothers entry to make it compatible with Venditti Agency entry
59	Maree's, GG's Country Corner/ Hummel Building 110-116 West Main Street	— replace synthetic siding with clapboard siding — replace Italianate window labels or moldings on upper floors — renovate storefronts to be compatible with upper floors — consider installation of awnings as a common element and making panel width common for storefronts
60	Bart Pursel's, Colonial Stove	— remove pent roof
61	Shop, Quaker Maid Kitchen Design/ Pursel Building 120-126 West Main Street	— restore symmetry by renovating storefronts — replace siding
62	Valley Automobile Club/Valley Auto Building 128 West Main Street	— repair upper stories as needed — clean and paint — remove hanging sign — restore storefront to original condition
63	American Athlete, Josepthal Investments/Scala Building 132-136 West Main Street	— maintain in present form
64	Gehrig & Halterman, Certified Public Accountants/Gehrig Building 140-144 West Main Street	— renovate storefronts to minimize conflict between new and old portions — remove air conditioning unit
65	Rosemary Shullz Beauty Salon, Two Boys from Italy Sub Shop/ Edwards Building 146-150 West Main Street	— clean, paint — renovate storefronts to complement each other — create compatible signage — remove hanging sign
66	Tom's TV, Apartments/Holmes Building 152-154 West Main Street	— replace or paint store door — remove hanging sign — replace signage with smaller scale sign in panel

Code	*Business/Building/Location*	*Recommendations*
67	Glen Edwards Studio, Standard Finance/Bomboy Building 156-160 West Main Street	— replace signage — renovate Standard storefront to be compatible with Studio

NOT PICTURED

NORTHSIDE WEST MAIN STREET FROM WEST STREET TO JEFFERSON STREET

Brobst Residence 261 West Main Street	— maintain in present form
Apartments/Brobst Building 259 West Main Street	— repoint chimney — repair porch sag — paint
Residence/Hoppes Building 251 West Main Street	— replace windows with four 2/2 sash windows, maintaining symmetry — replace siding
Area Agency on Aging/Bloomsburg Bank Columbia Trust Building 243 West Main Street	— repair roof and attic dormers — replace original clapboard siding, sash windows and wood railing
Apartments/Kessler Building 235-239 West Main Street	— replace porch post and railing with more substantial wood supports — paint
Apartment/Geary Building 227 West Main Street	— remove antennas that deface cupola — clean — repair in keeping with Second Empire style
Residence/Morgan Building 219 West Main Street	— remove metal awnings and brick stoop — replace with cloth awnings and wood stoop — replace composition siding with clapboards
Two Boys from Jerusalem/ Arcus Building 211 West Main Street	— repair roof, brackets, cornice, and frieze — repair porch and repaint — remove picture window and replace with one similar to the second story windows
Loyal Order of Moose Building 203-209 West Main Street	— remove hanging sign

SOUTHSIDE WEST MAIN STREET FROM JEFFERSON STREET TO WEST STREET

Frank Edwards Residence 202 West Main Street	— repair and paint cornice

Business/Building/Location	*Recommendations*
Vacant Storefront/Murray Building 204 West Main Street	— repair roof — remove storefront panels to expose brick facade — renovate, maintaining symmetry of original facade
Apartment 204-208 West Main Street	
Offices/Dendler Residence 214 West Main Street	— maintain in present form
Office/Pepper Residence 218 West Main Street	— maintain in present form
Goodyear Tire/Hock Building 232 West Main Street	— remove sign attached to roof and clutter from windows
Funeral Home/Kriner Building 246 West Main Street	— replace sign with one detached from building — remove hood above door — replace glass door with a wood and glass door — replace iron railing with a larger one, more suited to the scale of the house
Apartments/Smith Buildings 252-258 West Main Street	— clean, paint, and maintain in present form — remove air conditioner

SOUTHWEST SIDE EAST STREET FROM COLLEGE HILL TO CATHERINE STREET

State Store/Jones Building 222 East Street	— remove canopy — restore original cornice — renovate westside storefront to complement curvilinear features of building
Banke's Repairs, Covered Bridge Smoke Shop, Jeans 'n Things/ Dole Building 210-214 East Street	— intrusive alterations necessitating major renovations
International Dogs/Coleman Building 202-206 East Street	— remove pent roof on west side — replace casement windows with clean sash similiar to second floor windows
Berrigan's Sub Shop, Rainbow Mountaineering/ Kile Building 145-150 East Street	— remove pent roof — replace original board and batten siding on first floor — renovate storefronts in accordance with Italianate features of building

Most commercial structures along Main Street are modulated horizontally by bays of windows and divided vertically by a base, band cornice, wall, and upper cornice and/or roof; the Ritter Building is a good example. These divisional elements function as follows: the base, or storefront in most cases, houses a commercial use, the band cornice defines the upper limits for the commercial outlet and its signage; the wall composes the upper stores and is punctuated by window openings, and the projecting horizontal cornice and/or roof caps the wall. This is the traditional pattern established by most older buildings.

Newer buildings have not followed this pattern. In most cases, instead of mixed vertical use, they are used for a single purpose and are spread out horizontally at street level. Newer buildings have replaced more

"Trees and buildings have always borne a special relationship to each other because they provide a standard and accepted way of punctuating the landscape."

Gordon Cullen
Townscape, 1961

substantial two or three story buildings; the replacements are frequently of lesser quality and unrelated scale. Plastic and metal fronts added at the first floor level obscured many distinguishing and unifying architectural elements.

From a design standpoint, the worst streetscape condition is when an older building is demolished without any replacement. The empty space creates a void that interrupts the unity of the streetscape and implies a lack of vitality downtown.

In Bloomsburg the profusion of architectural details and their interplay with light and shadows lend interest and dignity to the buildings and the streetscape. However, the integrity of Main Street's design statement is challenged by signage turmoil and inappropriate alterations to buildings that detract from, rather than enhance, Main Street's rhythm. Fortunately, only two buildings have been demolished, resulting in spatial voids that, from a design standpoint, are undesirable.

Among the objects that "furnish" the street and contribute to the town's total physical character are a hitching post, fluted lampposts and a clock, striking reminders that it is not necessary to look up to know that Bloomsburg's buildings are not its only association with the past. However, many street objects, while serving a utilitarian purpose, do not harmonize with the Town's historic buildings. To compliment the existing scale of Main Street, the town could replace contemporary lighting fixtures with lampposts identical or similar to historic ones elsewhere. Shop owners could provide additional landscaping in the form of bushes, flowers, and benches. Used appropriately, these elements provide useful amenities which can define and amplify the streetscape experience.

Paved and landscaped walks distinguish areas used by pedestrians from those used by vehicles. They help pedestrians identify crossings, park-like resting places, and alleyway access to parking areas. Specific paved and tree-shaded areas can provide park-like places of repose for the casual stroller or weary shopper.

Street lights, in addition to providing safety for vehicles and pedestrians, are useful architectural elements. They create rhythm and effectively structure space with light. Coupled with open attractive stores, lights can stimulate evening activity and bring vitality to the downtown. They also can highlight alleyway access areas, parking lots, rear entrances, and landscaped spaces.

At present, the overall design of Bloomsburg's Main Street is not unattractive or disfunctional; but it can be improved. Other sections of this report deal with parking, signage, and the mall concept. Emphasizing the statuary at the intersection of Market and Main Streets and reconstructing the beautiful water fountain that once stood between the Pursel Building and the Magee Building on North Market Street would provide the downtown with a revitalized focal point. At specified times, this intersection could be a locus for community activities and a marketplace where local farmers could sell their produce.

BUILDINGS:

Architectural Values

All architecture has an inherent framework. A building, when it is designed and constructed, is a product of its time and the architectural style and character of that period. Character and style are created through related modulations of form and shaping of details. The acknowledgement of this architectural framework is especially important when improvements, alterations or the application of signage to a building are being considered The architectural quality of many buildings has been diminished by unknowing or insensitive treatment of building facades. Storefront remodeling, improper maintenance and repair, as well as applied signage and other appurtenances often obliterate the original or intended architectural framework.

Improvements to individual buildings can include additions and alterations as well as the updating or renovation of existing facilities. However, the owner and architect must always question how the considered changes will affect a building's original and inherent architectural form. Alterations should complement, not detract, from the original architecture. The already established architectural framework of height, width, facade division, type and pattern of openings, predominant materials, texture, details and color establish a matrix of considerations.

In older buildings, good storefront design was part of the original structure. A storefront was composed of the proper modulation of structural bays related to window bays on the floors above. Large display windows usually had an integral cornice which accommodated the necessary signage or appropriate architectural trim. Older commercial storefonts almost always included a horizontal cornice element separating the ground (commercial) floor from the upper story facade. These

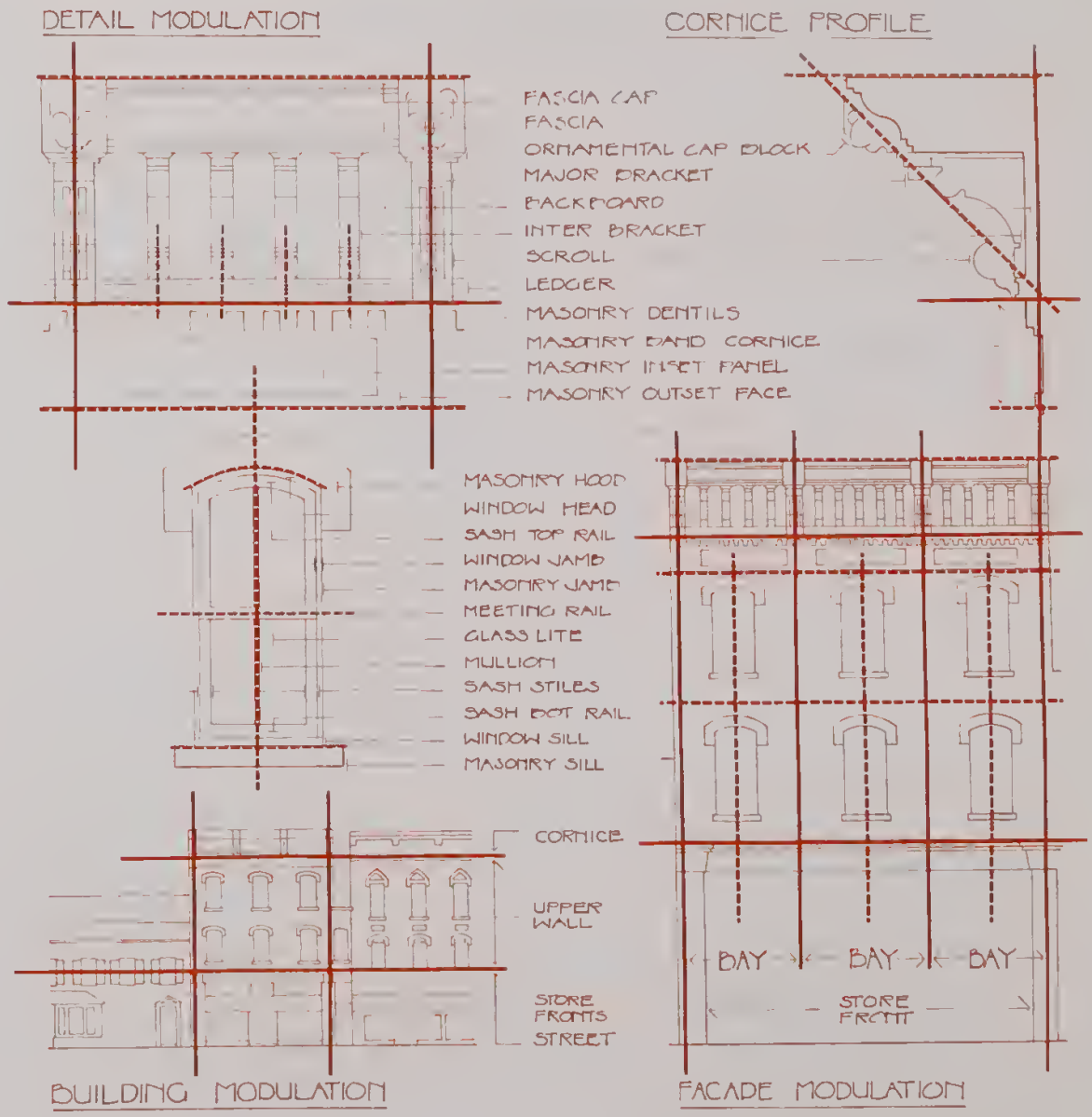
older storefronts, while very open with large glass window display areas, not only provided the structural requirement to physically take the weight of the upper stories, but also gracefully relieved this visual heaviness of the upper stories with properly placed piers or columns.

In many instances, older buildings have been remodeled with modern storefronts. Some of these buildings were altered structurally, elminating the well proportioned piers or columns and substituting in their place steel columns of lesser dimension. Their replacement support elements are out of scale, proportion and visual harmony with the rest of the structure. Other disfiguring conditions such as the application of extraneous surfacing materials: corrugated metal, aluminum siding, plastic, imitation stone, and other artificial sidings over an intact and adequate existing structure make little sense. New storefronts which use design elements such as pent roofs, rough shake shingles or rustic details are out of context in an urban condition and detract from the original stylistic intent of the buildings.

Besides being stylistically inappropriate, the applied pent roof usually obliterates existing, finely detailed cornices which are proportional and integral to the overall facade design. The pent roof also displaces multifunctional awnings, which, as archtectural accessories, provide shade and ventilation during the hot summer and retract in winter allowing more light to the interior. The applied pent or oversized flat sign cornice, on the other hand, is an intrusion to facades that were not visually designed to carry these massive elements of dissimilar or non-compatible materials of a scale unrelated to the rest of the building.

The abundant and indiscriminate application of unrelated architectural elements and details reflects a lack of civic response as well as the inability of many contemporary design professionals and building contractors to relate new construction to individual buildings and the streetscape in an appropriate and sensitive architectural context.

BUILDING MODULATION DIAGRAM



architectural details

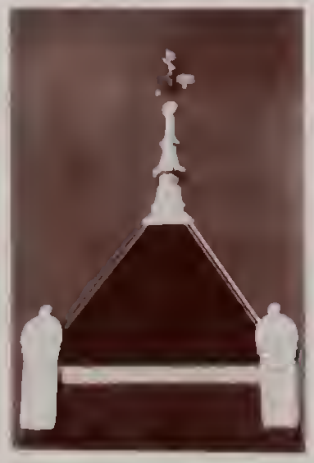
Architectural details are abundant in Bloomsburg. They define the Town's architectural styles and provide a uniquely personal experience for the viewer. The commonplace ceases to become so as people become aware of the extent and diversity of architectural details incorporated in buildings and street furniture in the downtown. These details also constitute a unique marketing and promotional resource as people come to appreciate and seek out significant objects of the past.

There is a striking architectural contrast between old and new buildings, particularly between those constructed during the Victorian era and those constructed today. Older commercial buildings on Main Street – the Crescent and Venditti buildings, for example – contain a variety of materials: wrought iron, stone, brick, wood, terra cotta, that when assembled convey a strong sense of the designer's concept of order, unity and beauty. As times changed and the cost of ornamental wood and brickwork and fine craftsmanship increased, a different notion evolved. The First National Bank lacks intricate architectural details. Steel, brick, and glass are combined in a straightforward way, and there are no hidden brackets or decorative surprises to attract the viewer's eye. The glass arches encircling the building mirror the arched windows of older buildings facing the square.

The reasons for this change in the degree of ornamentation are many and not necessarily permanent. The personal tastes of architects and designers change, and there can be no explanation for that. In the decades of the 1900's, the scale and pace of life had escalated. Most of the buildings on Main Street were constructed when walking was the principal mode of transportation in town. The pedestrian had time to savor the craftsmanship or fine machine work that went into the manufacture of ornate architectural details. Today, in the automobile, even going at twenty-five miles an hour, it is impossible to distinguish the subtle designs established by contrasting brickwork or sculpted stone. As a result, buildings are designed more for their impact from a distance, not close up. Thus, details have become less important in today's architecture. In addition, emphasis on efficiency through mass production has led to the virtual obsolescence of the artisan who, with skilled apprentices, crafted architectural details.

Bloomsburg is fortunate to possess a rich and varied trove of architectural details that lend uncommon distinction to Main Street and the surrounding residential environment. They are there to be appreciated for their inherent beauty and what they say about the quality, pace and scale of life in the nineteenth century; and to be used as part of the emerging statement of what constitutes Main Street and makes it a unique place to shop.

Imposing Town Hall tower with handsome blue slate roof and decorative eagle weathervane.



Wall lamp embellished with beaded glass, encased in filigree and capped with a finial.

Arched window voussoirs with a terra cotta relief border and terra cotta band composed of four joined squares and arches in a repeated motif.

Oval window, sash and trim with keystone inserts surrounded by wooden fish scale shingles.

The Sneidman clock is a conspicuous and aesthetic amenity mounted on a fluted column.

Sculpted stone globe embedded in the keystone of a lintel above the window grouping of the Morning Press Building.

Cast in plaster and embedded in a pediment, this cherub symbolizes the notion of the home as a joyful place.

Maintenance and Improvements

If a building is deteriorated or in poor condition, *STABILZATION* should be given first priority. Stabilization is the act or process of applying measures designed to reestablish a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present. No buildings on Bloomsburg's main thoroughfare require stablization; their conditions, mostly fair to good, suggest that preservation is the most economical and energy-efficient way of treating them.

PRESERVATION may include initial stabilization work where necessary, as well as ongoing maintenance of historic building materials. It is defined as the act or process of applying measures to sustain the existing form, integrity, and material of a building, or structure, and the existing form and vegetative cover of a site.

A building which is an excellent example of a type, period, or style, or which housed or hosted an historic event may warrant full *RESTORATION*. Restoration is the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work. Authentic restoration is very expensive. As a consequence, it is usually reserved for specific historic preservation purposes, although personal desire, love for a particular building, and tradition are other compelling reasons for undertaking a restoration project. The process involves considerable historical and architectural research and is usually long and arduous.

The terms *RENOVATION* and *REHABILITATION* are used interchangeably. They can be defined as the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property integral to its historical, architectural, and cultural values. Renovating a building may simply mean making necessary repairs, cleaning up, or refinishing, or it may necessitate more extensive work such as dismantling added or altered elements to uncover the original structure or constructing new elements or amenities to make the facility more useful and up-to-date. Renovation work does not have to accurately duplicate the original whereas a restoration must. In a renovation there is latitude for new work and thoughtful and creative reinterpretation of existing conditions.

RECONSTRUCTION is an act or process of reproducing by new construction the exact form and detail of a vanished building, or part thereof, as it appeared at a specific period of time. Obviously, reconstruction may be a necessary component of a restoration or renovation project.

Inappropriate pent roof on Italianate building

REMODELING means to reconstruct, renovate or makeover, but it usually implies a change in style from what existed previously. Many older commercial buildings in Bloomsburg have had their storefronts and band cornices remodeled, and a few have had additional elements of their facades — the walls and upper cornices — remodeled. Alterations that obliterate the traditional pattern of horizontal modulation drastically change the character of buildings and jeopardize the unique historical unity and character of the streetscape.

When plastic, tile or metal fronts are added to the storefronts of old buildings, their historical and aesthetic integrity is diminished. The juxtaposition of modern materials and angular forms against traditional materials and curvilinear forms creates visual dissonance. So does the inappropriate mixture of architectural styles. The present day penchant for "colonialization," through the application of shutters and pent roofs, is laudable for it connotes a respect for history; but, it is miguided because in many cases, and Bloomsburg is one of them, authentic colonial buildings are no longer extant. The application of a colonial storefront, then, becomes a mockery of the true architectural history of a community such as Bloomsburg in which the post 1840 Italianate style predominates.

Besides the storefront and band cornice, another element that is frequently remodeled or removed is the cornice. On buildings that have a cornice, especially an ornamental cornice, this element is the building's crowning glory. Because of its ornate character and location, usually at the top of the facade, the cornice is subjected to the vagaries of the weather and is therefore difficult to protect and maintain. A building which has had its cornice removed or altered is visibly distorted. The Raub building, at 38-40 East Main Street, for example, has had extensive repairs done to its upper cornice and parapet, the retaining wall at the edge of the roof. The unattractive, metal clad parapet, coupled with the remodeled second floor windows and storefront, almost succeed in negating the traditional horizontal modulation and Italianate style of the building.

From a design standpoint, other examples of the visually intrusive effects of remodeling are the building containing the House of Fabrics, and the Campbell

Effects of neglect and poor maintenance practices are shown above. The leaky downspout is responsible for problems of moisture penetration that cause spalling of bricks and mortar joints and erosion of protective painted surfaces. The result is general deterioration of the masonry wall, conditions of rot in wooden elements, and water penetration to the interior, leading to the eventual loss of structural stability.

Paint over soft masonry provides a good weatherseal and preserves the surface. Great care should be taken to maintain and preserve ornate pressed metal cornices by inhibiting rust and profile deterioration. Before this building is painted again, all loose paint should be removed from masonry and metal, the metal primed with a good rust inhibitor, masonry joints repointed and surfaces patched and cleaned. The whole building should be repainted using oil-base masonry paint. The present contrasting two-color scheme between wall and trim works very well.

Original brickwork makes up the entire wall and detail elements such as the projecting window head, frieze panels and corbelled brick cornice. The brickwork is well maintained and shows recent pointing and cleaning to assure tight joints and present a uniform appearance. The wooden sash parts have been caulked and painted. All provide a tight weatherseal. The deteriorating stone sill should be reconditioned using a matching color masonry bonding cement to approximate its original profiles.

An example of good maintenance and preservation: masonry joints and surfaces are properly pointed and sealed. The wooden elements of the window frame–sash, sill, horizontal and sloping cornices and support brackets–are caulked and maintained in good condition with all original profiles intact. Regularly painted, all surfaces are kept protected from moisture penetration and present a fresh, well-cared for appearance. The contrasting two color paint scheme is appropriate, visually appealing and traditional.

building at 120-126 East Main Street. Not only has the House of Fabric building's original brick facade been covered with a poor imitation of stone, both the band cornice and the top cornice have been covered up, too. In the case of the Campbell building, a former Italianate residence, the original bracketed cornice has been replaced with a flat, aluminum siding material. The integrity of this previously handsome building has been further reduced by the addition of a garish pent roof.

With few exceptions, almost every building in downtown Bloomsburg constructed before 1940 has been altered from its original condition. Most of these alterations consist of remodeled storefronts, but cornice alterations and facade remodelings are not uncommon. Therefore, building owners have considerable leeway in deciding what is necessary and appropriate for their particular building. Pages 28 through 31 contain a list of recommendations to improve the appearance of commercial buildings along Main Street. Before initiating work on a building, the owner or contractor should contact an architect or preservation consultant to insure that any changes made to improve the building's appearance are in accordance with the Secretary of the Interior's Standards for Historic Preservation projects. Otherwise, eligibility for the incentives of the Tax Reform Act might be jeopardized.

In revitalizing older commercial buildings, restoration may not be economically feasible. Partial restoration, involving reconstruction of important architectural elements, particularly cornices, and renovation are

more practical and financially realistic approaches.

If the building retains its original intergrity, however, and is in good condition, or if no work is to be undertaken, simply cleaning and maintaining the building to give it a fresh, "well-scrubbed" look may be all that is necessary to rejuvenate it. A sound masonry building, for example, may only need cleaning and possibly repointing to look good again. Clean, well-kept buildings with freshly painted woodwork and trim, polished metal, sparkling window glass, and imaginative window displays create a sense of vitality.

To partially restore or renovate an old building or storefront, the first step is to determine how the building originally looked to verify its physical form, materials, architectural style and details. Old photographs, post cards, newspaper articles, and histories are good sources of this information.

The next step is to remove extraneous, nonoriginal items from the facade, such as signage, facing materials, particularly plastic, metal or tile sections added after World War II, and other elements that obscure the original structure. From the evidence of what remains and what may have been destroyed, coupled with historical information, a good appraisal can be made about the original architectural framework and the scope of design and reconstruction necessary for the restoration or renovation project. In some cases, very little renovation or restoration work may be required after extraneous materials are removed.

The Ritter building, for example, appears not to have been severely affected by the remodeling of its storefront. Panels were applied to the facade without removing the pilaster strips, the tops of which are still visible on the cornice, which remains intact. There can be no question that the Morning Press Building has undergone extensive remodeling, however. No trace remains of the intricate Italianate first floor facade. Extensive restoration and/or renovation work would be required to stylistically integrate the first and upper floors of the building. Naturally, any new work should relate to and enhance the established architectural framework and character of the building and streetscape.

RITTER BUILDING: PROPOSED RESTORATION

Painting

Many older masonry buildings were originally painted to provide a good weatherseal to the soft bricks of the period and to create stylistic and decorative effects. Usually, it is more advisable to repaint an already painted masonry building than it is to try to remove the paint and expose the brick surface. Abrasive paint removal and cleaning methods — sandblasting, in particular — should be avoided. These abrasive methods leave the bricks rough and pitted, and they damage the joints by removing mortar, thus exposing the bricks to weather and causing severe spalling. Frequently, sandblasting does not succeed in removing all the paint and, in addition to damaging the bricks, may destroy or substantially diminish decorative detailing.

A successful method of removing paint involves the application of a caustic paint remover followed three to four hours later by a water wash-off. Spot applications of paint remover and water wash-offs remove any remaining paint.

There are several factors to keep in mind when painting a building. Perhaps the most important one is that colors should complement the building being painted and relate well to the colors of neighboring buildings to enhance the appearance of the street. If a building has predominantly natural materials on the facade, then trim colors should harmonize with the brick or stone. Bright and primary colors should be avoided and color schemes should be kept muted and simple. As a general rule, only one color and a contrasting color for trim and details should be used. The predominant

existing color hues and tonality found on the street should serve as a guide to integrate the building being painted with its neighbors; whites, earth tones of red or brown, and muted grays are traditional colors, although others are acceptable.

The buildings in Bloomsburg's downtown represent a variety of types, sizes, and styles from several different periods; all have been altered to some degree. These factors contribute to an overall sense of diversity in the present appearance and condition of the streetscape. For this reason it is not feasible to establish a color scheme applicable to all buildings. It is more appropriate to consider each building's color scheme within its immediate street context.

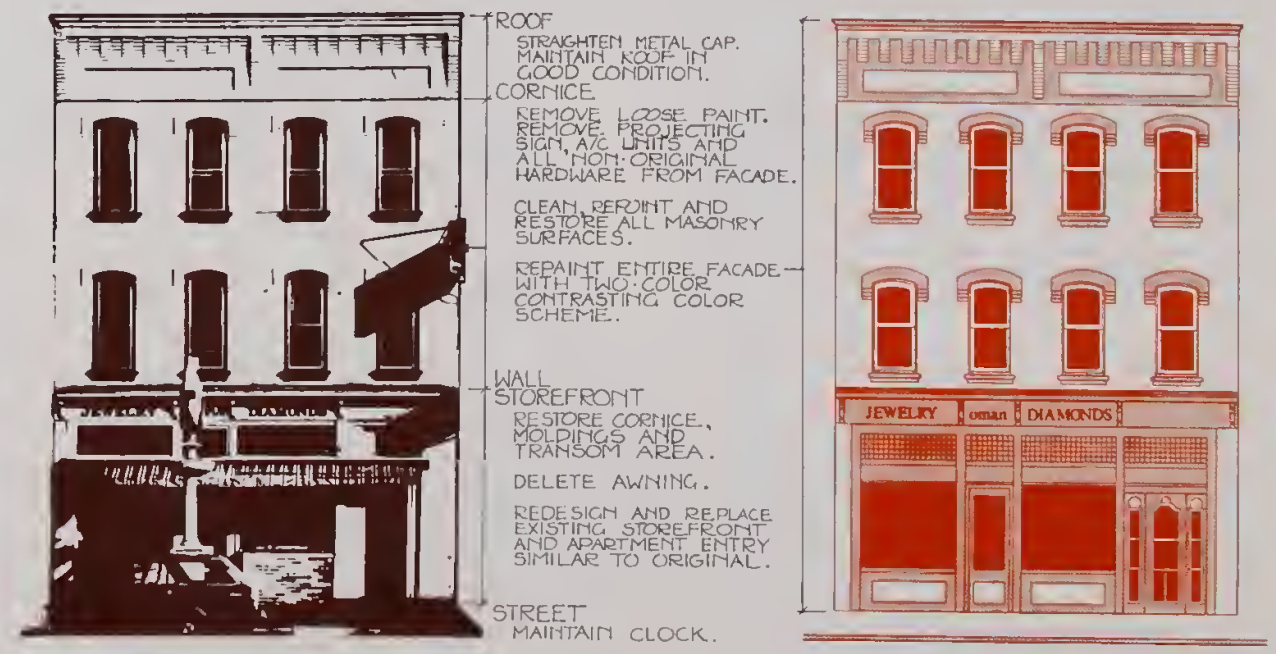
The Ritter building, at 112 East Main Street, is a good building to illustrate principles that apply to painting buildings in a downtown context. It is a 19th century commercial building with typical horizontal modulations: base (storefront), body (upper story walls), and cap (upper cornice). The storefront and trim colors are contrasted against the color of the body which provides the background color. Appropriately, the upper stories are painted an earth tone red color compatible with key downtown buildings of similar color and tone — the Crescent building, the Courthouse, and the Town Hall, for example. The storefront trim, window frames, sash, ornamental masonry, window hoods, and cornices are all painted white. The non-original storefront panels are also painted white to contrast with the red background. This is a basic, workable color scheme; one predominant base color and one trim color — simple in character, traditional, and dignified. In this case, an opportunity exists to focus more attention on the details of the handsome, ornate cornice, particularly scroll brackets and animal caps, by utilizing an additional complementary color, such as gray or off-white.

In painting fine details, restraint should be the watchword. A paint scheme must be integral to the total building; too much attention to specific details may unbalance the scheme. It is advisable to work out the total color scheme well in advance of the actual painting, especially if the scheme is to be more complex than one background color and a contrasting trim color. The color scheme should be consistent from top to bottom to unify the facade.

If a former or original color is desired, the best method is to take paint chips directly from the wall and trim areas of the building and feather edge sandpaper the samples to expose the different layers of paint application to determine color and hue.

In making color selections, paint store, chip samples are a handy accessory. Samples should be selected from comparable, related color families. Color samples should only be used in natural light. Their appearance should be examined under different conditions of brightness, particularly on sunny and cloudy days. Small samples can be deceptive because of their size. Once a color has been selected, larger samples, using the actual paint, should be applied to the building being painted for appraisal. Because of the effect of unobstructed, natural light, colors will tend to look lighter outdoors then they do indoors or on a sample chip. Pure whites can sometimes appear too bright, glaring in some instances, and dark tones may appear less strong than anticipated, requiring the selection of a deeper, darker hue. Trial and error will insure against costly mistakes.

SNEIDMAN BUILDING: PROPOSED RESTORATION



THE CRESCENT BUILDING

"A highlight of the building is an elliptical central crescent above the second floor surmounting a three-tiered brick arch with sandstone keystones."

Renaissance Slide Presentation

Former building of W H Moore, Jacob Keller and Moyer Brothers

The Crescent Building as it looks today

The most prominent building in Bloomsburg is the "Crescent" Building. Located at Iron and Main Streets, the building is so named because of a finely detailed pointed brick crescent near the peak of the central pedimented section of the building.

Nowhere is the celebration of the downtown as a central commercial space more apparent than in the rich and ornate details composing the facade of this handsome brick building. The upper floors retain their original integrity. The windows on the second floor have elliptical arched heads surmounted with radiating brick voussoirs and sandstone keystones. Two finely turned cast iron balastrades with natural outward curves accentuate the graceful arches above the windows. A third completing the right side is mysteriously absent. A continuous belt of rough sandstone, one of three that horizontally band the facade, intersects these windows below the arch. These sandstone courses add strength and textural variety to the polychrome facade.

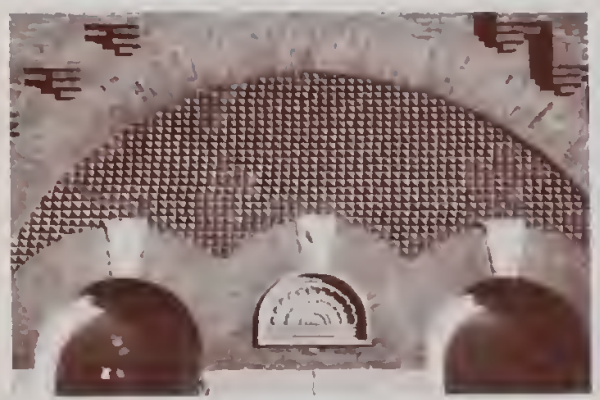
Vertical thrust and horizontal division is generated by four engaged brick columns that intersect the belts of sandstone. They terminate below the second floor in carved pendants.

Terra cotta panels in various shapes and sizes add a unique design element, most notably in the central portion of the building. The prominent cornice is not bracketed. Instead, dentils, small evenly-spaced teeth below the cornice, complement three horizontal rows of accented brick near the roofline on both sides of the building. Atop the cornice, a series of wave-like projections incorporate the elliptical emphasis of the window arches and radiating brick voussoirs.

A highlight of the building is an elliptical central crescent above the second floor surmounting a three-tiered brick arch with sandstone keystones. Pointed bricks of the crescent create a textured, almost pebbly, surface that changes its reflected patterns with the light.

This is the building facade as it appears above the first floor. Below, the symmetry, intricate detail and complementary design elements end. Three different commercial signs compete for attention on the first floor. The storefronts have been altered in ways that are incompatible with one another.

Revising the present storefronts to relate more to the



The Crescent Building epitomizes the importance of the downtown. Its impressive architecture warrants attention and respect. Nowhere is the celebration of the downtown as a central commercial space more apparent than in the rich and ornate details composing the facade of this handsome brick building.

spirit of the original architecture while maintaining the present uses is shown in the illustration. Existing entrance locations have been retained but the storefronts and signage are redesigned with materials and details stylistically in harmony with the upper stories. New awnings complete the street level improvement. Above, projecting electric signs should be removed, while gold leaf painted signage on the window glass should be retained. Masonry should be cleaned and repointed, and any damaged architectural details should be restored. Repainting the trim will refresh the total appearance. A festive and inexpensive feature is the addition of flagpole brackets on alternate window sills at the upper story. Excellent for the 4th of July and other patriotic holidays, or even for everyday, a row of American flags would wave in celebration. This idea of flags on window sills of upper stories could be utilized by many other buildings in the downtown core; they would have tremendous visual appeal and provide a backdrop for special events and holiday festivals.

SIGNAGE

Places of commerce are usually identified by signs. In the 19th century, many commercial buildings were built to house, display and sell company wares. These kinds of buildings predominate in downtown Bloomsburg. The entire building conveyed an image with signage functioning as an integral part of that imagery. This signage identified the building by name and often advertised the goods for sale. In good commercial architecture, signage is part of the architecture.

Successful commerce and rising competition, coupled with the arrival of electric lighting and the automobile, created another array of advertising and varied signage displays. The advance of modern technology also had a tremendous impact on the streetscape, creating a profusion of poles, wires, lights and signs that obscured the imagery and altered people's perceptions of buildings, signs, and the street.

Viewer perception of the streetscape occurs at two levels: one related to pedestrians, the other to vehicular movement. In the 20th century, viewer perception changed from a horse and carriage perspective to that of the automobile driver. Signs became larger, higher and brighter so they could be read at greater distances and higher speeds. Signs originally scaled to the pedestrian were often obliterated or overwhelmed by the new signage, creating discordant and poorly scaled images.

Images communicate at three levels of scale. The first scale includes the street and individual buildings as an image and is read from a distance. The second scale is the partial building facade perceived from a vehicle moving on the street or by a pedestrian from across the street. Here, attention is directed at street level; the storefront with the business signage above functioning as a part of the storefront is the image. The third scale occurs at close range and implies pedestrian interaction. This smaller scale imagery consists of information, related by interior signage or advertisements or the actual goods themselves appearing in the display window and shop.

The prominent, painted sign on the Lowenberg Building at 34-36 East Main Street is characteristic of Victorian era signage. The band cornice sign, which speaks directly to the pedestrian, successfully duplicates the lettering of the painted sign, on a smaller scale and in a different material. The contrast between the white lettering and black carrara glass is compatible with the painted sign; both are effective and do not detract from the building's facade or the rhythm of the street. The hanging sign, however, is redundant. It clutters the facade and detracts from the streetscape.

Other signs that appear on the street are traffic, street and direction signs, signs for public amenities and general information. All contribute to the milieu of uncoordinated signage which obscures building facades and detracts from a clear visual appreciation of the street.

The Victorian era is generally equated with elaborate display and excessive detailing. However, Victorian signs were often very simply painted directly on the masonry walls or on wood panels embellished with a simple molding. These were then applied to or hung from the facade or cornice. Signs painted on display windows used ornate lettering.

Signs are an integral part of a storefront or building facade. If possible, older buildings should use signs that recall the shape, size and location of the original building signs. If this is not possible, signs should fit proportionally into the framework of a building without covering architectural details. Such signs should be very simple in design, customarily containing only the name of the owner or type of store. They should not interfere with or obliterate building details, trim or openings.

Quality period signage is one of the more important but economical means of upgrading the street. The removal of existing incompatible signage is of the highest priority.

The picture of Main Street from Market Square (circa 1910) depicts a wide street with large trees on the north side to provide shade from the sun. With the exception of telephone poles, the street is uncluttered. A large clock mounted on the sidewalk is easily visible and signals to all observers the importance of time. Awnings and small wooden signs project from some buildings while on others they are painted directly on the surface. The general appearance is one of diversity, liveliness and simple clarity.

In present day Bloomsburg, the contrast in periods, life style, and signage are everywhere evident. The picture of present day Main Street shows a jumble of buildings with void spaces between them, varied unrefated colors and materials and a profusion of signage which overwhelms rather than complements

Signs painted directly on window glass are traditional and effective. The gold leaf lettering of this sign, located on the Crescent Building, is large enough to be seen from across the street or from a car. The signage is not out of scale or context with the building. The lettering is simple and compatible in spirit with the period and the fine architectural details that ornament the building. However, the lighted sign is cumbersome and redundant. Stylistically out of context for the building, it should be removed, providing an unobstructed view of the delightful terra cotta insert beneath the belt course.

SIGNAGE PROBLEMS

Upper left:
The lighted projecting sign burdens the facade of the building. Its excessive height and width do not increase its effectiveness but do impair the aesthetic qualities of the building.

Storefront and lettering relate well to each other, but totally ignore the scale and architectural relationship of the building.

Lower right:
As a total element, this sign is of questionable size, placement and design. It obscures a very fine horizontal band cornice as well as the transom bars of the storefront.

the buildings and confuses rather than clarifies images for the viewer.

Specific signs that do not relate well to their respective facades are shown in the following examples:

Seasonal Fashions: As a total element, this sign is of questionable size, material, placement and design. Most inappropriate is its oversized background of ribbed metal which osbcures a very fine horizontal band cornice as well as the transom bars of the storefront. Its edges have no comfortable framing elements and the sign hangs suspended in an unharmonious way. The painted sign mounted on this oversized background would be properly sized if it were housed with the original signage framework just below the band cornice.

J. S. Raub Shoes: The lighted projecting sign is overscaled and appears weighty and burdensome on the masonry facade. The metal supports are distracting. The advertising value and visual exposure of this illuminated sign is questionable. The storefront sign is also overscaled to the dimensions of the building and storefront. It stretches out wider than the building edges and its excessive height covers and obscures the sills of second story windows. The letters, though not offensive in style, are oversized and without distinction. This sign is appropriate to one story, modern commercial building, not a 19th century brick storefront.

AAA/Valley Automobile Club: The signage and remodeled storefront have visually altered the unity that existed between the original storefront and the still intact and delightful Queen Anne facade above it. Both the present storefront and signage should be removed to accommodate a serious renovation that would be architecturally compatible with the Queen Anne character of the building.

Racusin's: Storefront and lettering relate well to each other, but totally ignore the scale or architectural relationship of the building. A more modestly scaled storefront and letters sensitive to the materials and character of the original architecture would be more desirable. The extraneous second floor sign should be removed.

Moyer's Pharmacy: Storefront is overscaled and of unrelated design and materials to an otherwise

handsome upper facade. The upper story, projecting illuminated signage should be removed. A renovation plan should include a redesigned storefront and signage related to the architectural scale, framework and details of the original building.

Signage Criteria: Good signage should create an effective depiction of goods, items, or services. A sign should relate to its surroundings in an inoffensive and constructive way.

Type, scale, placement and design are major factors to consider. Type relates to image, application or mounting and whether the sign is lighted or non-lighted. Scale refers to how large or small the sign will appear in relation to adjacent buildings, as well as to other signs. Placement refers to the sign's relative position on the building facade. Design incorporates a specific style, shape, dimension, color and illumination which the sign is to have.

Guidelines for good signage should stress the following:

1) signs are necessary to communicate information about places, goods, services and amenities. As such, they have a useful function. They should not confuse; they should inform with clarity.

2) signs are a part of the urban streetscape. Signage, in a collective sense, has a civic obligation to be in character with the rest of the street.

3) buildings are signs in that they represent a kind of imagery through their architecture.

4) signage is visual. Good signage is an art form that should be addressed with sensitivity. In addition to communicating information, signage is an architectural element.

5) signs on buildings should not obliterate or obscure the architecture of the building. A sign on a building should be compatible or intergral with it.

6) buildings originally designed with spaces for signage should remove obliterative signs and utilize these predetermined places for proper sign placement.

7) obsolete signage from defunct activities should be removed unless it is an integral part of the building's architecture.

MARKETING

The rebirth of urban centers after several decades of decline has become a major national movement. Old buildings have participated in this renaissance as well as new; in fact, historic buildings and neighborhoods have become the focal point for many revitalization efforts. Quincy Market in Boston, for example, builds on an open marketing tradition that goes back 200 years. New York's harbor front development will begin with the restoration of early 19th century wharf buildings.

These efforts to revitalize urban downtowns are more than a trend, combining as they do the best and most functional buildings from the past with creative new construction. Merchants and developers convey this creative use of the past in all aspects of design, merchandising and promotion.

The Main Street movement seeks to accomplish the same goals for small cities and towns. Unlike urban centers where only fragments of the 19th century built environment remain, many towns still have an intact Main Street that retains the scale and character of an earlier period.

Reviving Main Street does not mean an instant solution; the shopping mall has taken that approach to commercial development. Rather, it involves a continuous process of private and public improvements that build on existing assets.

In Bloomsburg, these assets include:

1) a Main Street shopping district that embraces many architectural styles and building types;
2) a number of architecturally significant buildings that lend distinction to Main Street,
3) a wide Main Street that sets off buildings along the street,
4) good sidewalks and streets that have recently been improved,
5) parking along Main Street and in lots immediately behind Main Street;
6) a good mix of downtown stores;
7) occupied first floor commercial space all along the street;
8) generally clean streets; and
9) a healthy employment base downtown.

Marketing Image: Marketing should begin with an overall image for the town. Merchant surveys conducted by the Town of Bloomsburg and meetings of the Downtown Revitalization Committee revealed a strong bias toward preservation as a theme for downtown revitalization. Such a theme strikes a strong chord in Americans seeking to reestablish a relationship with the past that is functional, rooted in a specific time and place and conserving of earlier values and structures.

Preservation does not mean retaining the status quo in downtown Bloomsburg. It means rediscovering the essential qualities of older buildings and developing specific approaches to emphasize them. Many first floor commercial storefronts have been altered by the addition of plastic and metal panels, pent roofs, and new brick and glass that are inconsistent with the building as a whole. Signs create visual clutter that is confusing to customers. It is difficult to emphasize a preservation theme if buildings along Main Street do not make a forceful, integrated design statement.

Therefore, the first step toward establishing a general marketing theme should be to improve building facades, remove obtrusive signs and replace them with sensitive signage scaled to the original building. A sign ordinance that restricts incompatible signs in the downtown is needed.

The entire community should be involved in this marketing aspect, particularly the owners of buildings which constitute the "face" of the downtown. By being involved, individual citizens will feel they have a stake in the revitalization of the downtown; their consumer dollars and potential support are essential if local efforts are to be successful.

Other improvements proposed for the downtown landscaping of parking areas, parking and shopping signs, pedestrian alleys and passageways, all become part of a collective image toward which the town must work.

Marketing of Space: Bloomsburg, like many other communities, has underutilized space on the second and third floors of downtown commercial buildings that could be converted to more intensive use. At present this space is marketed on an individual basis, more or less by the owner of the building. However, it may be possible to lease out large areas of open and underutilized second floor space to a single developer or lessor who would then work with potential merchants to develop space according to their proposed plans. The diagram illustrating unoccupied second floor space identifies a number of contiguous buildings in downtown Bloomsburg which would facilitate such development, most notably the second floor of the Woolworth building, much of which is unoccupied. In several blocks the second floors are on the same level with one another. This would permit pass-through space which would give

"In Italy, in the fourteenth century, the Renaissance was a time when art, architecture, literature and learning revived and triumphed. For Bloomsburg, 'renaissance' is a time to look back at a rich architectural heritage and ahead to a promising future."

Renaissance Slide Show

these buildings the same interior pedestrian movement now afforded by malls. Such movement is a crucial consideration during bad weather and winter months. First floor properties can also be opened up to permit shoppers to move from one store to another without going outside.

Certainly, new and innovative approaches to downtown development and revitalization are needed if older downtowns are to compete with mall-type promotions and development strategies.

The proposed mini-mall could become an important marketing asset. Bloomsburg, with a limited development investment in space behind the Main Street fabric of buildings, would be able to create a startling and attractive commercial environment, not large but very dramatic in its effect. Such a development could incorporate important amenities, even fountain effects and architectural detailing customarily found in modern malls. Thus, with a small scale mall development, Bloomsburg could create the impression of a thoroughly modern, innovative and creative downtown. In effect, it would provide for the marriage of both mall and traditional downtown in a setting appropriate to both. A downtown development corporation, discussed below, could acquire the site for development, erect buildings and turn these over to a developer on a long term lease basis or act as the lessor and developer themselves.

Towns such as Bloomsburg have to realize that a certain amount of risk taking is required if the downtown is to expand and generate additional shopping space within traditional parameters. In the 1950's, nearby towns such as Danville, Berwick and Sunbury had adequate space for customers who lived within the town and for those who came from outside. This is not the case, today.

Towns must develop the same marketing capabilities as the malls. Many area communities, Bloomsburg included, have begun to develop shared advertising campaigns and to explore creative and unique promotions to draw people downtown, including an emphasis on community culture and traditions. These promotions have helped to link commerce and communal activity in a very significant way.

DEVELOPMENT STRATEGIES

"There are strategies for revitalization; there are sources of federal and state funding; there are forms of technical assistance; but none of these mean anything if people have not decided that the downtown is a very special place indeed."

Thomas R Oeans,
Pennsylvania Community Oevelopment Society Conference, 1980

Downtown Development Corporations: Concepts

Traditionally, town governments, as opposed to their city counterparts, have not been involved in the downtown development process, either in the planning or execution phase. Not only are small cities and towns understaffed, they offen lack the financing, tax, and development expertise needed to generate and direct private investment. In larger cities, both public and private investment sectors expect government to take an activist role in downtown revitalization.

Called by many different names, "downtown development corporations" provide a link between government and business by including in their membership merchants, property owners, citizens and representatives of local government. Because of their defined mission and tocus, such corporations can direct the resources and energies of member organizations toward revitalizing downtown areas, particularly in small towns where collective action can overcome a lack ot expertise.

The activities of a downtown development corporation can range from promoting sidewalk sales, special events, and parking programs to conducting downtown planning studies, and implementing parking, redevelopment, transportation, street improvement and taxation recommendations.

A downtown development corporation is an excellent vehicle to fund downtown improvements and assemble parcels of land for development or redevelopment. It offers the advantage of raising capital within the community, either through member assessment or sale of stock. It also offers the potential of involving large numbers of local citizens, institutions and businesses, all of them investors in the decision-making process.

A major focus of downtown development corporations has been central business district redevelopment. Such a corporation can acquire properties by purchase or donation, clear them, if necessary, and either sell the property or cleared land to a developer who will comply with the corporation's plans or develop the property and lease it to tenants.

Downtown Development Corporations: Activities

The downtown development corporation, acting with the encouragement of local government officials, can undertake three major activities:

1) acquiring and disposing of absolute or partial interest in real estate,

2) acting as developer and lessor of new commercial buildings in the downtown,

3) providing financing at favorable rates for private real estate transactions and improvements.

These corporations can also:

- sell abandoned or tax delinquent properties to those willing to renovate them,
- purchase, restore/renovate, resell, lease or leaseback properties,
- purchase and resell properties at a writedown to investors willing to renovate,
- purchase and resell properties with protective covenants or deed restrictions,
- purchase facade easements,*
- purchase options to keep properties off the market,
- construct and sell commercial property,
- construct and lease properties to private investors or profit/non-profit corporations, and
- construct, manage and provide long-term leases for properties.

Profit vs Not-for-Profit Corporations

A basic issue that must be addressed prior to establishing a development corporation is its status as a profit or not-for-profit organization. A profit-making corporation can sell shares of stock and return dividends to the shareholders, if the corporation is successful in its ventures. Such a corporation would probably be limited to profit-generating projects; constructing new offices, residential or retail space in the central business district, for example.

A not-for-profit corporation, on the other hand, can finance all types of downtown improvement projects, ranging from promotion activities and public

*The facade easement approach has stimulated design improvements in historic cities and neighborhoods; it could be an effective tool in downtown Bloomsburg. By purchasing the facade easement, the development corporation or authority can obtain long term, low interest financing at rates comparable to the local industrial development authority. Improvements to the facades — the face of Main Street, so to speak — create the quickest and most dramatic change in the downtown. But, without such a vehicle as the facade easement program, building owners find it difficult to finance improvements when there is a marginal return on property investment.

improvements to private development projects. Such a corporation normally raises funds by soliciting non-returnable contributions from its members, rather than by issuing shares of stock. These donations are tax deductible. In addition, the not-for-profit corporation is exempt from paying federal income tax on its earnings. Its ability to accept tax-deductible donations of money, services, and materials assures support from a broad range of interests, including charitable sources. Such a corporation is also eligible to receive corporate contributions at a substantial tax savings to the corporate donor.

To qualify for tax-exempt status, the not-for-profit corporation must meet the requirements of the Internal Revenue Code of 1954, Section 501(c)(3).

Raising Funds

Financing methods used by downtown development corporations include:

1) grants, loans, and loan guarantees,

2) interest subsidies or companion loans used with a bank pool or consortium financing, and

3) start-up financing for shop or restaurant owners.

Membership contributions are the most important source of financing for not-for-profit development corporations. In addition, not-for-profit corporations may receive tax deductible contributions of money, services and materials and may seek assistance from charitable foundations and other sources. They also may be eligible for assistance from various levels of government; the Small Business Administration, for example.

Development corporations can undertake a number of functions and objectives, including:

1) coordinating the downtown's approach to potential developers, tenants, patrons, and the public-at-large,

2) maintaining close liaison with local, state and federal governments,

3) providing a mechanism for the downtown constituency to reach an understanding with the town concerning required services,

4) establishing accountability for nurturing downtown growth and development, especially as changes take place within the central business district,

5) providing a forum in which specific maintenance needs, such as clean up, lighting and street repairs and parking lot upkeep are continuously addressed, and

6) planning for and implementing capital improvements and ongoing services.

Federal and State Programs

Public agencies use funds from a variety of sources, both public and private, to support the activities of downtown development corporations.

Federal programs intended to revitalize older cities and towns will be profoundly affected by the Reagan Administration's proposed budget cuts. The Heritage Conservation and Recreation Service and the Comprehensive Employment and Training Act programs are slated to be eliminated; the Appalachian Regional Commission severely curtailed.

Still to be funded, however, are long-term Business and Industry loan programs of the Farmer's Home Administration, some programs of the Economic Development Administration, the Small Business Administration's 503 program, Community Development Block Grants (Small Cities), and possibly enterprise zones in targeted low-income, high unemployment areas.

Urban Development Action Grants (UDAG) will be fused into the Community Development Block Grant Program and become more competitive. They are an important method of leveraging downtown investment. For every five or six dollars of private investment, the UDAG program will contribute one dollar toward community improvements. This can be in the form of a low-interest, long-term loan to a potential downtown developer; the loan payback could fund specific public amenities associated with the project. Facade improvements can be financed in this manner if building owners will act collectively.

State programs will be affected by cutbacks at the federal level, too. One exception will be Community Development funds allocated to the State Department of Community Affairs for housing, community development and recreation. These funds are normally used to support a specific component of a larger project for which funding is assured.

Local sources of funding include: tax investment financing, special assessments, local general funds, revenue bonds, and revolving funds for rehabilitation.

The downtown development corporation can also use foundation funds, charitable contributions by individuals and corporations, and lines of credit to carry out its work.

Tax Incentives

The local municipality can play a crucial role in downtown development by providing tax incentives, either through tax abatement or assessment practices. The new LERTA program permits a municipality, acting in concert with the county and local school district, to "phase in" taxes on new construction projects or building improvements over a ten year period. Lowered assessments on certain key downtown properties may make it possible for investors to acquire and rehabilitate them. Assessments can be raised after profitability is established. Implicit in all of these programs is confidence in the future, a crucial ingredient both for the Town of Bloomsburg and potential investors.

The Downtown Plan

The downtown plan outlined in this publication can serve as a guide to future planning and development in the central business district. As such, it should be formally adopted by both the downtown development corporation and the municipality, whose support is essential if long term improvement is to occur.

REGIONAL CONCEPTS

Downtown Bloomsburg must be perceived as more than a functional commercial environment if it is to become an important regional center. Part of the increased use associated with being a regional center, of course, will flow from development and marketing ideas already presented.

The absence of a regional urban center both creates a problem and presents an opportunity. Bloomsburg shares much in common with Milton, Sunbury, Danville, Berwick, Lewisburg, Selinsgrove, and other Susquehanna River towns. They were important centers of commerce and industry in the 19th and early 20th centuries, developing national markets for locally manufactured products. All of these towns, however, were relatively self-contained; there was no urban center to which these communities looked for cultural and social leadership, for entertainment, and sports activities.

That is not to say, however, that one of these communities could not create a strong regional role for itself and, in effect, take on functions and activities of a larger urban center. Recently, for example, Williamsport has recognized its own potential as a regional center. The city has begun planning for a downtown convention center and additional motel complexes near the downtown and promoting increased use of entertainment and cultural facilities in the downtown.

People in central Pennsylvania are accustomed to traveling from one town to another to dine, purchase goods and services, obtain medical care, attend cultural and sporting events, and participate in special promotional activities. Lewisburg, for example, has become a focal point for dining out, more than twenty restaurants now cater to a regional clientele.

Bloomsburg can properly aspire to a more prominent regional role. It is one of the few communities along Route 80 serviced by exits at both its eastern and western approaches. The Town is almost equidistant from two other population centers, Danville and Berwick. It has a major college, a healthy downtown with a variety of shops, cultural attractions, fine dining facilities, recreation, and a commercial airfield that can

To the north the hilly fenced farmland forms a textured mosiac of green and brown.

be expanded. The wide main street with its broad vista and central statuary provides a proper locus for increased social and commercial activity. However, parking remains a problem that must be addressed as downtown activity increases.

Bloomsburg's visibility along Route 80 is limited. Presently, only a large, lighted sign advertising the Hotel Magee guides the highway visitor. The Tourist Information Center, an outstanding facility, adequately staffed and managed, is not easily visible to the traveler, and, though it handles a large annual tourist volume, could be more strategically sited with regard to Route 80.

Recreation and tourism are ways of increasing Bloomsburg's potential regional role. The Bloomsburg Fair, an annual event which attracts over 150,000 visitors each year, makes almost everyone in eastern Pennsylvania familiar with the town of Bloomsburg. Fair week has not necessarily provided a major boost to business in the downtown. Additional promotions and

activities during Fair Week might help to attract people to the downtown. In many instances, people come to Bloomsburg for the entire day and have discretionary time to visit Main Street and adjacent areas.

A shuttle bus from the downtown to the Fair would enhance the prospects for commercial activity. Indeed, a bus line serving Berwick, Bloomsburg, and Danville would stimulate activity in the downtown on a year-round basis. With escalating fuel costs, it would be an ideal service for commuters to Bloomsburg State College, Geisinger Medical Center, Danville State Hospital and the businesses and industries on or near Route 11.

The fairgrounds could be used as the site for camping conventions and roundups at other times during the year. The grandstand offers space for musical and other stage events which could be promoted to attract people to Bloomsburg.

Bloomsburg has probably the finest natural recreation area of any town in the Susquehanna Valley: a beautiful wooded park along the Susquehanna River with ball diamonds, tennis courts, picnic areas and open space along the river that create a scenic and restful environment. It is a major community asset. The Town may wish to consider how this asset could become an attraction to people from outside the area. Families could plan the better part of a day in Bloomsburg shopping, dining, attending the theater, and enjoying the river front park. The park boasts the very amenities that urban developers are seeking to incorporate into large commercial developments such as Harbor Place in Baltimore and waterfront projects in New York and San Francisco. Discovering the need to integrate a variety of experiences in their lives, people are flocking to commercial developments which offer these mulliple activities. Bloomsburg possesses these amenities on a small scale.

TOURISM: Columbia County has many attractions that can be developed in concert with downtown promotions and activities. Most noticeable are its covered bridges.

A covered bridge tour of the county could be planned in conjunction with a walking tour of the Town's recently created historic district. Few towns in Pennsylvania have such interesting, eclectic architecture, including examples of Queen Anne, Second Empire, Gothic Revival, Italianate, Bungalow, and Art Deco styles. Many people in the region are not aware of the beautiful homes along Bloomsburg's side streets. Yet these unique visual assets help to create a frame of reference for the community and shape what people think about the Town.

Antique shops, many of them with prominent regional reputations and fine quality antiques, are located in Bloomsburg and the surrounding communities.

Columbia County has some of the most interesting small towns in all of rural Pennsylvania. Orangeville, Light Street, Almedia, Lime Ridge, Stillwater, Millville, Catawissa, Mainville, Benton and Espy share a unique, 19th century architectural heritage. Their historic character is intact and unimpaired. In New England, tourists flock to such towns, boosting the local economy while stopping to visit. Columbia County has an added bounty; some of these towns are located near the finest trout streams in Pennsylvania that annually attract thousands of fishermen. Coordinated tour itineraries could be developed within the County incorporating a walking tour of Bloomsburg, covered bridge and small town tours as well as visits to interesting rural landmarks.

Antique shops, many with prominent regional reputations and fine quality antiques, are located in Bloomsburg and these surrounding communities. They could be promoted as an important local resource to attract transient visitors.

CULTURE AND ENTERTAINMENT: Culture and entertainment are crucial to the creation of a regional role. Towns in the region have not developed cultural and entertainment facilities or programs to serve more than their immediate area. A recent exception to this rule, however, is the Bloomsburg Theater Ensemble. The Ensemble, under the direction of Alvina Krause, has found the Bloomsburg environment conducive to the performing arts; the Ensemble properly aspires to a regional, if not statewide, cultural role. Similarly, Bloomsburg State College has developed a series of cultural and recreational programs open to regional citizens.

The cultural programs in Bloomsburg would certainly bear witness to its claim as a regional cultural center. However, this information is not disseminated beyond the immediate newspaper circulation or radio area. The

development of expanded promotional activities is important if regional status is to be achieved.

One way to increase the Town's regional role is to increase conference center activity at Bloomsburg State College. Probably no role could be more effective for Bloomsburg State College in promoting regional development than its expanded use as a resource and conference center during the summer and other periods of the year. Such conference activities would increase motel and hotel occupancy rates and in the long run

"The idea of the town as a place of assembly, of social intercourse, of meeting, was taken for granted throughout the whole of human civilization up to the twentieth century."

Gordon Cullen,
Townscape, 1961

create the additional revenue needed to upgrade facilities in the immediate and surrounding areas.

The College has hosted several organizations and regional conventions during the past decade. But it has not approached its convention and workshop potential. Once in Bloomsburg, people would be attracted to downtown shopping opportunities, the Town's recreational facilities, performances of the Bloomsburg Theater Ensemble, dining at the Hotel Magee and other fine restaurants, and tourism and recreational opportunities available throughout the County.

At present, no group has been charged with the responsibility to develop a coordinated promotional campaign focusing on the unique resources of the Town of Bloomsburg. Shared merchant advertising, newspaper supplements, flyers, and radio spots can all be used to create the image of Bloomsburg as a regional center surrounded by unique and interesting places and things to do. Since the reality exists, it is most appropriate to generate a competitive image that malls have understood and used since their inception.

The Bloomsburg Chamber of Commerce, in concert with the Tourist Promotion Agency, is the logical vehicle to conduct a campaign. Funding should come from every sector that will benefit from the increased traffic.

Early agricultural pursuits are still expressed in the annual Bloomsburg Fair; the grandstand, its barns, and exhibit buildings become a flurry of activity every fall; afterward they make a silent statement of permanence in the landscape.

There are other possibilities. Bloomsburg could adopt an imaginative and highly visible promotional feature — the use of flags and banners. As anyone who has visited the Central Pennsylvania Festival of the Arts in State College will testify, banners and flags hung from buildings and guide wires across streets create a sense of drama. Dynamic and beautiful, they could be used as signs promoting the downtown and special events and by merchants to demonstrate their enthusiasm for Bloomsburg's new image.

FARMER'S MARKET: An immediate activity that could be promoted to enhance Bloomsburg's regional role and increase the number of shoppers in the downtown is a farmer's market. At present, farmers are permitted to sell produce at Market Square, but the market could be expanded and improved through increased publicity. Popular and profitable markets in Lewisburg and Sunbury demonstrate the feasibility, indeed the desirability, of focusing more attention on the farmer's market.

The price, freshness and quality of the farmer's merchandise could be the basis for a promotional campaign to increase the desire of the public to buy directly from the farmer.

A farmer's market would concentrate roadside markets in one location — the area of highest density in the county. The market could be promoted in conjunction with regular advertising since local businesses would benefit from the increased traffic. Temporary limitation of traffic and increased pedestrian movement would provide local residents and visitors alike with a traditional yet colorful environment in which to browse.

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"Brick and stone have been dominant visual elements in the Town's history. Sometimes brick abuts stone and the two clash creatively. In Saint Paul's Episcopal Church, stone is the major building material; like brick, it evokes a feeling of mass and strength."

Renaissance Slide Presentation

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"We look back with reverence to lasting reminders of a vital past. We look forward with confidence to achievements which will enhance our future with accomplishments to match our monumental past."

Lyndon B Johnson

Main Street from Market Square, circa 1900.

APPENDIX: Main Street Establishments by Type

Auto Service (2)
Goodyear
Mobil

Bars/Taverns (2)
Hess's/Painted Pony
Al's Cafe

Funeral Homes (1)
Kriner Funeral Home

Real Estate (1)
Lutz Agency

Newsstand (1)
Finn's

Photography (2)
Glen Edwards Studio
Photo Services

Records (1)
The Record and Jeanswear Company

Banks (4)
First Eastern Bank
United Penn Bank
Bloomsburg Bank
First Federal Savings

Religious (2)
St. Paul's Episcopal Church
St. Paul's Episcopal Church Rectory

Clubs (1)
Moose

Theatres (1)
Capital

Shoes (5)
Endicott Johnson's
Sharping's
J. S. Raub's
Taormina's
Glick's

Jewelry (3)
Good as Gold
Sneidman's
Walker's

Hotel (1)
Magee

Restaurant (2)
Magee
Ent's

Florist (1)
Bloomsburg Floral Center

Finance (2)
Josepthal Investments
Standard/Home Consumer Discount

Lighting/Paint/Hardware (3)
Cole's
Sherwin-Williams
Beers Electric Co.

Sewing (2)
Singer
House of Fabrics

Furniture/Kitchen/Appliances (4)
Bloom Floor and Wall
Quaker Maid Kitchen Design
Colonial Stove Shop
Tom's TV

Books (1)
Book Shelf

Sporting Goods (3)
American Athlete
Rainbow Mountaineering
Keller's Wholesale

Radio (2)
WHLM
WCNR

Fast Foods (8)
Texas Lunch
Hurr's Dairy
Waffle Grill
Sal's Place
Two Boys from Italy
Two Boys from Jerusalem
Charlie's Pizza
Berrigan's Sub Shop
International Dogs

Pharmacies (4)
Eppley's
Rite-Aid
Rea & Derick
Moyer's

Clothing (11)
Women's:
- Maree's
- New Sensations
- Eudora's Corset Shop
- Seasonal Fashions
- Dixie Shop
- Look-See
- Jeans 'n Things
- Racusin's
- Little Shop
- GG's

Men's:
- Lee-Pats
- Al's Men's Shop

Barber/Beauty Shops (2)
Reilly's
Shultz's

Department Stores (4)
Sears
J.C. Penney Co.
Woolworth's
Salvation Army Thrift Store

Government (3)
Town Hall
Courthouse
Area Agency on Aging

Pipes/Gifts (3)
Studio Shop
Covered Bridge
GG's Country Corner

Travel (2)
Vendetti's
Valley Automobile Club

Office Supply (2)
Ritter's
Miller's

Clock and Watch Repair (2)
Neil C. Barnes'
Banke's

Utility (1)
Bell of PA

Liquor (1)
State Store

Optical (1)
Yeager Optical

Law Offices (1)
Lalley & Little

CPA's (2)
Gehrig & Halterman
Coleman Associates

Cleaner (1)
Bart Pursel's

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Front and Back Cover

"The creative interplay of brick and stone can best be appreciated by seeing the unique visual relationship of the Civil War monument and the surrounding buildings. A visual march around the monument can help the town select materials for future building and street design consistent with the texture of its past."

Renaissance Slide Show